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ABSTRACT

The curriculum guide was developed to serve hearing impaired children at the Kendall Demonstration School elementary/middle school in Washington, D.C. An introductory section explains the philosophy/rationale of the language arts curriculum which emphasizes the development of spoken, signed, or written language. The next section offers suggestions for using the guide in program planning. Essential classroom practices for reading, writing, and through-the-air (signed/spoken) language. A section on scope and sequence lists instructional objectives for the entire program keyed to instructional level. The major portion of the document lists, for each objective, student target behaviors, suggested teaching strategies and activities, suggested materials, and evaluation methods. The reading program stresses reading awareness, understanding the reading process, literary content, and reading/study strategies. The writing portion covers objectives concerned with the writing process, writing objectives, and evaluation procedures. The section on through-the-air language describes the Kendall Communicative Proficiency Scale as well as criteria questions (to determine student placement). Also included are a glossary, references, and appendixes (e.g. theoretical rationale for the reading and writing program; a discussion of tuning in through-the-air language, suggestions for lesson planning, an overview of the retelling modified miscue analysis form, and reading of stories and a checklists). (DB)

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Kendall Demonstration Elementary School

LANGUAGE ARTS CURRICULUM GUIDE

Developed by

Martha Manson French, Ph.D. **Margaret G. Hallau, Ph.D.** **Carolyn Ewoldt, Ph.D.**

Pre-College Programs
Gallaudet University

"to give our children roots and wings"

Second Edition

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KENDALL DEMONSTRATION ELEMENTARY SCHOOL

LANGUAGE ARTS CURRICULUM GUIDE

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PREFACE: THE KDES CURRICULUM GUIDES

During the 1980-81 school year, the Kendall Demonstration Elementary School (KDES) undertook the development of a curriculum guide series, a clear and accurate representation of the school's programs in Language Arts, Mathematics, Social Studies, Science, and Auditory Skills. Curriculum objectives, which had been several years in development, were arranged in a scope and sequence format. Added to each objective were recommended teaching materials, student activities, instructions for teachers, and in some cases, evaluation strategies.

As part of the initial development process, the guides were used in KDES classrooms and evaluated by teachers. That evaluation provided data for revision of the guides, and the first edition was published and offered to other programs in 1982. Since that time, additional evaluation data have been collected from KDES teachers and students.

This second edition of the curriculum guide series incorporates many recommendations that resulted from that ongoing evaluation. The basic teaching philosophy of the guides remains unchanged, but new information has been added, and in some cases new formats make the guides easier for teachers to use.

In addition to the Curriculum Guides, KDES is now involved in a major effort to design criterion-referenced tests that will evalute student achievement of curriculum objectives in each of the four core areas. Those items and matching objectives are being pilot tested in KDES classrooms, and will be field tested in other programs serving deaf students. At some point in the future, the criterion-referenced items will be available from Outreach as a supplement to the curriculum guide series.

During the course of this development effort, KDES has simultaneously been implementing a computer-managed education system (CMES), designed to deliver low-cost computer technology to schools and programs serving hearing impaired children. Both CMES hardware and software systems can be purchased at substantial savings through KDES, and can be adapted for any educational environment.

For further information about the computer system, Pre-College curriculum products, or opportunities for in-service training, please contact:

Outreach, Pre-College Programs,
KDES 3400, Gallaudet College,
Washington, DC 20002.

Michael G. Deninger, Dean
Curriculum and Instruction
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FOREWORD: THE LANGUAGE ARTS CURRICULUM GUIDE

Language, its joys and its challenges, are what this curriculum is all about: For children, the joy of understanding and being understood by others; for teachers, the challenge of ensuring that all students are comfortable and competent with the language that is their birthright.

This second edition of the KDES Language Arts Curriculum Guide is the culmination of years of effort by many people. The meaning-centered, whole- language approach of the guide is based on the research of Dr. Carolyn Ewoldt, who studied the reading and writing processes used by deaf children. The theoretical rationale in Chapter/Appendix A, written by Dr. Ewoldt and Dr. Don Garner, explains the basic principles of the program. In addition to her contribution of practical educational theory, Dr. Ewoldt's encouragement and assistance have been a major support for the KDES Language Arts program. She has provided thousands of hours of training and consultation for teachers, as well as many excellent materials.

Martha Manson, the KDES language arts resource teacher, took major responsibility for helping teachers implement the program, and for incorporating their suggestions into this second edition of the Language Arts Guide. Her extensive teaching experience and her thorough understanding of the research basis for the program have added significantly to the value and usefulness of the guide. Dr. Linda Thiel conducted a longitudinal evaluation of the program, developing the data base used for curriculum modification and guide revision.

A number of professionals from several different programs helped formulate the initial objectives: Carl Kirchner, Leslie Lewis, and Sarah Raymond of the Kendall School; Liz Walker of the Margaret C. Sterck School in Newark, Delaware; and Charlene Frick of the Atlanta Area School for the Deaf. Dr. Margaret Hallau worked with Dr. Ewoldt and KDES teachers to expand the objectives into a usable curriculum guide. Dr. Leonard Kelly evaluated the initial program and suggested further evaluation procedures that provided the basis for the first edition of the curriculum guide. David Deyo, Pam Luft, and Martha Manson assembled the materials and data for that first edition.

During the last five years, this Language Arts program has been woven into the fabric of KDES. Teachers have implemented the curriculum with a wide variety of students, evaluating its effectiveness and suggesting changes and additions. That continuing effort is evident in their many thoughtful

recommendations for improving the program and revising the guide. The most dramatic evidence of teacher enthusiasm, however, is in improved student competence in reading, writing, and through-the-air communication.

As we watch Kendall students increase their understanding and enjoyment of language, as we see them meet the daily challenges of communication, we know that all the effort was worthwhile and that the work has only begun.

Margaret G. Hallau, Ph.D. Director,
Center for Curriculum Development, Training, and Outreach
Gallaudet Pre-College Programs

PHILOSOPHY/RATIONALE

The language philosophy at Kendall School has been referred to by several terms, including whole-language, meaning-centered, and a pragmatic approach. These terms reflect Kendall's recognition of the importance of understanding and encouraging the process by which students acquire language in its written, spoken, and signed forms. The term whole-language refers to providing the students with a sufficient amount of language to develop context. Thus, a paragraph rather than a sentence is provided, or a story rather than a paragraph. Whole-language also means that the components of the language arts program, reading, writing, and signed/spoken language, are taught as a whole; they are integrated through various units and taught across all subject areas. Meaning-centered emphasizes the concern with students' construction of meaning, while pragmatic emphasizes the concern with the many and varied functions of language.

Language, spoken/signed or written, develops in personal and social contexts. That is, the students have something to say (write) and a need to say (write) it. Likewise, students must learn that reading requires active involvement with print. The role of the teacher is to supply the contexts for language development, insuring that they are sufficiently interactive for the students to experience a variety of language functions.

KDES incorporates important components of communication—structure (syntax), content (semantics), and function (pragmatics)—in its approach to the development of signed/spoken language skills. Priority is given to the pragmatic, functional aspects of language, however, based on the knowledge that language is acquired through real use. The language program also supports the use of a variety of modes of communication in instructional and social situations, acknowledging the fact that certain modes are superior in certain communicative situations. The program specifies that students learn <u>language</u>, rather than a particular mode of communication, such as ASL or a form of signed English, out of a need to communicate in a variety of different situations.

Reading, viewed as a language process in this program, is the integration of semantic, syntactic, and graphophonic information to get meaning from print. The semantic cue system, or word meanings and relationships, provides one source of information. This must be combined with understanding of syntax, or word order, and the relationships of letters, words, and sounds

(graphophonic cue system), in order for the student to construct meaning from print. These systems do not function in isolation, but rather should be integrated each time the student encounters print.

Reading and writing are viewed as complements in this program, and as extensions of natural language learning processes. The interaction of language, thought, and print forms the basis for what readers construct in their minds as they read. In a similar way, writers construct on paper what they know about print and language as well as their own experiences. The processes of reading and writing are also acknowledged in the ways that they are taught. The process approach to teaching reading involves a recycling of skills through higher and higher levels of material. The process approach to teaching writing continuously takes students through prewriting, drafting, revising/editing, and publication activities as their language becomes more sophisticated.

In summary, central to the language approach at Kendall School is a view of students as constructors of meaning. Thus, the activities, materials, and instructional practices associated with this program should support them in their task.

HOW TO USE THE GUIDE

OVERVIEW

Philosophy/Rationale	o Philosophy of the KDES Language Arts Program
How to Use the Guide	o Overview of the guide o How to use the guide for program planning
Essential Classroom Practices	o Instructional classroom practices for reading, writing, and through-the-air (signed/spoken) language
Scope and Sequence	o List of objectives for reading, writing, and through-the-air language
The Reading Program	o Reading Awareness o Understanding the Reading Process o Literary Content o Reading/Study Strategies
The Writing Program	o The Writing Process o Writing Objectives o Evaluation Procedures
Through-the Air Language	o Description of the Kendall Communication Proficiency Scale

	o Criteria questions (to determine student placement on the P-Levels)
Glossary	o Definitions of guide terminology
References	o List of references
Appendices	A Theoretical Rationale (Reading and Writing) B Guide to Establishing a Language Arts Program C General Classroom Practices D Tuning, an Essential Practice for Through-the-Air Language E Lesson Planning for Through-the-Air Language F Suggestions for Daily Planning (Reading) G Overview of Retelling Modified Miscue Analysis Form H Reading Checklists I The Language Arts Network

HOW TO USE THE GUIDE FOR PROGRAM PLANNING

The following information is provided to assist teachers in using this guide to plan, implement, and evaluate instruction in language arts. The information is arranged to answer the following three questions for each of the language arts areas - Reading, Writing, and Through-the-Air (signed/spoken) language:

1. How are students' skills assessed, their progress monitored?
2. How are objectives selected for instruction?
3. How is student progress recorded?

1. How Are Students' Skills Assessed, Their Progress Monitored?

Students' skills are assessed for two reasons: to evaluate their existing skills and to monitor the progress of skill development according to instructional criteria. Before teachers can select appropriate instructional objectives for their students, they must assess or have access to information about the students' present level of functioning. Teachers must also be able to assess their students' progress towards achieving instructional objectives. Whereas the purposes for evaluation may differ, the procedures are often the same. The following list includes some of the ways that teachers can use this guide to evaluate and monitor skills in reading, writing, and through-the-air language:

Reading

- o Story Retelling - for assessing story comprehension in the Scott, Foresman, Reading Unlimited, series.
- o Modified Miscue Analysis - for assessing strategies students use to get meaning from print.
- o Evaluation Process Suggestions - for assessing skills related to specific objectives.
- o Informal, Teacher-Made Tests (e.g., cloze procedures, question and

answer formated tests, etc.) - for assessing objectives and "student strategies."

Several retellings should be administered to obtain a students' reading comprehension level. Students may demonstrate "ineffective" reading performance on any one story due to a lack of familiarity with the story concept, rather than an inability to comprehend the level of material. For students who consistently demonstrate "ineffective" use of reading strategies at an appropriate reading level, the modified miscue analysis should be implemented. The "evaluation process suggestions" and teacher-made tests should be used to evaluate performance on curriculum objectives and "student strategies", or sub-objectives. (See next section for more information on selecting objectives.) Previous assessment information should be reviewed in the networks for students who have been in the program for at least one year.

Writing

- o Holistic, Primary Trait, and/or Analytical Evaluations - for assessing overall writing effectiveness and/or specific skill areas.
- o Checklists, Observations, or Teacher-Made Tests - for determining students' objective or stragegy proficiencies.

Students' overall effectiveness in writing, as compared with other classmates, is assessed through holistic evaluation procedures. The strategies, or sub-objectives, listed under each writing objective may serve as a checklist for assessing students' skills for each objective. Teacher observation and tests developed for specific strategies provide information for measuring skills according to such a checklist. Individual strengths and weaknesses in the areas of content, linguistic capabilities, and the mechanics of writing are assessed using analytical evaluation procedures. These procedures are described in more detail in the writing section of the guide.

Through-the-Air Language

- o Criteria Questions- for determining students' Language Proficiency Levels (P-Levels) according to the Kendall Communicative Proficiency Scale.

Criteria questions for each level of the Kendall Communicative Proficiency scale are used to assess student placement (P-Level) on the scale. At Kendall, students' P-Levels are assessed in the spring of each year for IEP purposes. For students who have been in the program for at least one year, teachers may obtain P-Level information from the students' files. If, based on observation, a teacher feels that a students' current P-Level has progressed beyond, or differs from, the previously recorded P-Level, assessment should be made when the discrepancy is noted. Directions for determining a students' P-Level are included in the "through-the-air" section of the guide.

2. How Are Objectives Selected for Instruction?

Objectives are selected according to students' present levels of functioning and according to the sequence of objectives and/or sub-objectives in the curriculum guide. Listed below are the sources of information within this guide for choosing appropriate objectives.

Reading

- o Scope and Sequence of Objectives (interpreted through the learning key)
- o Networks - to ascertain present level of functioning and to determine targeted department subskills
- o Scott, Foresman, Reading Unlimited, Series - subsequent reading levels
- o Suggestions for Daily Planning
- o Checklists (e.g., Literary Forms)

The learning key that accompanies the "scope and sequence" of objectives gives a general framework to the selection of objectives by department. Networks provide further information about a student's present level of functioning. These two sources of information should be used as a starting point for establishing goals and selecting objectives because of the developmental order of the objectives, and the "student strategies." The Scott, Foresman, Reading Unlimited series is also used to select objectives as the levels represent a developmental hierarchy. "Suggestions for daily planning," and the "checklists," provide targets for instruction within departments.

Writing

- o Objectives
- o Strategies
- o Developmental Tendencies

The writing objectives do not represent a developmental sequence. They represent the various functions or uses of written language and should be taught simultaneously. In other words, a student's writing program, including writing that occurs in all curriculum areas, should provide writing experiences that are representational of all of the objectives.

The "strategies" for the objectives are listed in a more developmental, top-to-bottom structure. Whereas many of the lower strategies are appropriate for older students, the higher strategies are likely to be too advanced for younger students. It is not necessary to teach these strategies in the order that they are given; they are provided as samples of the diversity of activities appropriate for each of the objectives.

The "developmental tendencies" section contains information about student progress in the skill areas of content, linguistic information, and the mechanics of writing. These "developmental tendencies" are based on writing samples from the KDES student population. (Hence, caution should be used when applying this information to other populations.) Once a student's work has been evaluated, the "developmental tendencies" may be used as guidelines for emerging skills. For example, if a primary student's writing contains several M - units (meaning units), the teacher might plan lessons that would encourage closer approximations to English word order, a skill from the next level.

Through-the-Air

- o Kendall Communicative Proficiency Scale (Language Proficiency Levels, or P-Levels)

Once a student's language proficiency level has been determined, his or her goal or language objective is to reach the next proficiency level. Teachers should become familiar with the goal level and the criteria questions for that level. Since most language instruction occurs primarily through academic and/or social activities, these activities should be taught with the "essential practices for through-the-air language" in mind. These practices, plus information about language lesson planning, are included in the appendices to the guide.

3. How Are Records Kept of Student Progress?

Teachers need to keep records of student progress in order to plan effectively and to transmit information about students among each other. Listed below are the tools that are used to accomplish record keeping.

Reading

- o Networks
- o Checklists

Networks are provided to mark student progress on curriculum objectives. Teachers are asked to indicate the objectives that were taught and their students' progress on selected strategies. The networks are arranged so that progress on each objective, across departments, may be reviewed at a glance. Networks also provide a means for recording students' reading levels in the Scott, Foresman series, their retelling scores, and their language proficiency levels (P-Levels). Checklists have been developed to record progress on some of the objectives that require more detailed monitoring.

Writing

- o Writing/Dictation Samples
- o Checklists (Teacher-Made)

Teachers are encouraged to keep samples of their students' work in folders throughout the year. Examples of these should be included in the students' files, along with any related evaluation information. If samples are drafts of work that has not been revised or edited, this should be indicated.

Teachers are also encouraged to maintain checklists of skills that students have successfully incorporated into their work. These checklists may include content, linguistic, and/or mechanical information. The "developmental tendencies" may serve as the basis for such a checklist.

Through-the-Air

- o Criteria Questions
- o P-Level Worksheets

The criteria questions for the language proficiency levels (P-Levels) are to be included, along with the determined P-Levels, in the students' records. The current P-Level and the P-Level goal are recorded on a worksheet as well as on the language arts network.

ESSENTIAL CLASSROOM PRACTICES

Essential classroom practices are practices that help define a particular curricular approach or innovation. They establish what is expected from teachers who are using a particular approach. At Kendall School, we have identified a set of essential practices that we would hope to see in any classroom, regardless of the curriculum subject area or student age level. These practices are research and experience based and result in the kinds of student performances we are striving for. Descriptions of these essential classroom practices, as they apply to all curricula areas, are included in the appendices of this guide.

In addition, there are essential practices that answer the question, "How does a teacher implement a whole-language, meaning-centered philosophy in the classroom?" The information below explains the classroom practices that are essential to the successful implementation of this program. They are listed according to language area: Through-the-Air, Reading, and Writing.

There are two essential practices that should be mentioned separately, however, because they are important to all of the language areas. The first of these is the practice of creating an environment that promotes risktaking on the part of the students. Teachers who encourage students to take risks, make predictions about print and signed/spoken language, increase the frequency of responses from their students. In return, their students receive the feedback they need to test their hypotheses about language without fear of penalty for wrong answers.

The second classroom practice that is essential to all areas of the language arts program is the use of the pragmatic functions of language in planning classroom activities. Teachers are advised to become familiar with the various uses of language to insure that their classroom activities reflect the diversity of these functions. This practice creates an environment in which students learn that language serves a variety of purposes. (The functions of language and suggested activities for each are included in a chart in Appendix A.)

Through-the-Air

"Through-the-Air" is a term used at Kendall School to refer to signed languages in their various forms and auditory/oral modes of communication. The selection of this term acknowledges the diversity and complexity of signed/oral communicaton. The essential practices listed below—tuning, feedback, expansion and extension—are strategies that are known to enhance language development, regardless of the modes of communication used.

Tuning. Tuning is a successful language development strategy documented in communications between young children and their mothers and other caregivers. In order for us to promote effective language development in the classroom, tuning is a strategy that we must practice with our students in our daily interactions. As the term implies, we need to "tune in" to the students' language and adjust our responses accordingly. If our goal is language learning, we tune our responses to their interests by following their eye gaze and their actions, as well as by respecting their choice of conversation topic. In a similar manner, we tune our responses to their structural capabilities. We seek to input new, more complex structures and to reinforce previously learned structures based on our knowledge of the individual's linguistic development. (See Appendix D for more details.)

Feedback. There are several different ways students get feedback about their language use. In many cases the situation itself will provide the necessary feedback. For example, at snack time a preschool child asks for a cookie and gets one. Students also get feedback as they carry on conversations. In this context conversation refers to exchanges between at least two participants. Thus, it includes classroom activities not usually thought of as conversations. Generally, each contribution in a conversation builds on the previous one. Teachers can respond to the students' communicative ventures in much the same way that mothers, fathers, or other caregivers respond to children's attempts at conversation by focusing on the content rather than on the syntax of the message.

Expansion and Extension. Expansion is one way of being verbally responsive. The teacher focuses both on the actual language of the student and on the intended meaning. The examples below show that

the teacher rephrased the student's utterance, echoed the utterance, or provided verbalization of a non-verbal message. The intent of the teacher is to acknowledge what was said or to request clarification. At the same time, however, the teacher is providing a model of how it could or should have been said. It is important to note that the teacher does not need to request that the student repeat the utterance; instead she should supply appropriate models with a focus on insuring that meaning is preserved.

Student: Want cookie.
Teacher: Oh, you want a cookie.

Student: I hurt.
Teacher: Yes, you hurt your leg, didn't you?

Student: My shirt is blue and yours is red.
Teacher: That's right! You have a blue one and I have a red one.

Student: (makes a face when offered an apple)
Teacher: You don't want this apple, right?

Another technique for being verbally responsive is called <u>extension</u> or offering a logical continuation of the conversation. The contribution must not change the subject; it serves, like expansion, as a way of acknowledging what the student said. Teachers extend conversations hundreds of times each day. What's important about the technique is that it gives feedback to the student about whether or not the meaning of the message was understood. An example of extending a student's conversation would be:

Student: Want play outside.
Teacher: We can't play outside right now because it is raining.
Student: Later?
Teacher: I don't know. We'll have to see if it stops raining.

Many times a teacher can combine both techniques, expansion and extension, as in the following:

Student: I want chocolate cookie.
Teacher: You want a chocolate one? Sorry. There aren't any left. How about vanilla?

Summary. Many classroom practices promote competency in through-the-air communication. Several practices, however, have been identified as essential in a whole-language approach. A given with this approach is the establishment of an environment in which language is learned through a variety of functional experiences. The whole-language environment focuses on meaning and encourages risk taking on the part of the learners to insure maximum feedback. Teachers and other language facilitators strive to tune into the students' interests and developmental capabilities. Feedback is given in order to acknowledge, seek clarification, or extend conversations. Feedback is also provided as a model for students. By tuning into the students, providing feedback, and responding to students through expansion and/or extension, teachers create a shared context for language. It is through this shared context that language is best learned.

Reading

At least three different kinds of reading activities should occur: (1) individual reading, during which students read for their own personal interest or pleasure; (2) group reading, during which the teacher reads to the class, and (3) developmental reading, during which the teacher encourages emerging skills with specific materials and strategies. (See Appendix B: "Establishing a language arts program," for more details.) Many of the practices described below would probably occur during developmental reading.

Functional Print. One essential practice for encouraging the development of literacy is surrounding the students with functional print in the classroom. This is not to be confused with labeling everything in the classroom, but rather focusing on the communicative, functional use of print. Print in the classroom should give the child information: for example, print that shows where to put things, which jobs are available, schedules for special field trips, the instructions for making an art project, the procedures for using the interschool mail system, and what proofreading marks mean.

Language Experience. A functional use of print that also encourages the development of both reading and writing are language experience charts. As used in this guide, language experience activities connect experiences with print. Although the experiences may be as unusual as a trip to the circus, they may also be as ordinary as making chocolate pudding. In both cases, however, the teacher helps the student connect the experiences with print. This can occur both during the planning of the activity and after the activity. The child (sometimes with several different prompts) tells something about what happened or predicts what will happen.

The teacher writes what the child says, with modifications that move the utterance toward English. Usually the teacher adds endings, function words, and auxiliary verbs (though not all when a child is just beginning) with the explanation that sometimes things are signed or said one way and written another. If the child is still able to understand the written form, the teacher has probably not modified too much. The rationale for doing this is that English is a written (as well as spoken) language.

After the child's experience has been recorded, the child is encouraged to read it back. At first the student should be expected to read only his or her contribution, since one child's experience may be very different from another child's. However, over time the children should be encouraged to read a group chart. As with other reading, the children should not be expected to read the chart perfectly, but rather to indicate that they understand the meaning.

Introducing a Story Using DRTA. Directed Reading-Thinking Activites (DRTA) can be used to introduce a story and in some cases to work through a story. Before introducing a story the teacher should (1) determine the student's experiences with the materials, and then (2) supply real and/or vicarious experiences when necessary. In a DRTA, the teacher encourages the students to use the pictures, title, first paragraph, and so on to predict what the story is going to be about and to set a purpose for reading. The students are encouraged to ask their own questions and then read to find the answers. The teacher determines the extent to which each student can read the story independently and encourages the students to work without teacher help. That is, students are encouraged to skip unfamiliar words. As they encounter the same unfamiliar word several times, they may start to understand its definition. For some stories the teacher can continue with a strategy similar to the one used to introduce the story by having the students make predictions and then, after they have read the story, point out the part that shows they are right.

If, at the end of the story, there are important concepts that are still unfamiliar to the students, the teacher can use additional activities to develop the concepts. The same approach can be used with vocabulary development. Rather than guessing beforehand which words the students do not know or cannot figue out from the story, the teacher reserves vocabulary work until after the story is read. Then, the context of the story can be used as support for the vocabulary work.

Retelling. Comprehension of reading is measured by retelling, described more completely in Appendix G. The steps in a formal retelling are outlined below. However, teachers are also encouraged to do informal retellings without scoring them, to conduct group retellings with each student contributing, and to use props such as flannel boards to encourage retelling.

The components of a formal retelling are as follows:

(1) Choose a story on an appropriate experience level.
(2) Outline the story and assign point values to the different elements.
(3) Tell the students that they will be asked to retell the story after reading.
(4) After the student reads the story, ask each individually to tell all he or she can remember.
(5) Follow up with open-ended questions about things mentioned by the student.
(6) Score the retelling, adding points if the student provides information not included in the outline.

When the student completes a retelling, the teacher's work has just begun, particularly if the retelling was less than satisfactory. Teachers can use the results in their instruction by providing additional activities in those areas where the student is having difficulty.

Summary. Even before children begin to read, they should encounter functional print as a part of their daily environment and should participate in language experience stories. Stories can be introduced as Directed Reading-Thinking Activities (DRTA) or in other ways that encourage predictions/confirmations. Retelling, used to check on story comprehension, can be both formal and informal. Throughout these activities students should be encouraged to take risks as they predict the meaning of the text at the word, sentence, and passage levels.

Writing

Since reading and writing are viewed as complements of each other, the reading objectives are accompanied by writing activities. Activities are also listed for each of the writing objectives, which represent the different functions of language. Student progress in writing is monitored through various methods of evaluation used in combination with information about "developmental tendencies" of emerging writers.

Writing Process. It is important to help students differentiate between public and private writing, since the standards for them are different. Private writing, such as journals, notes, and so on, is for one's self or to be shared with friends. Public writing may be seen by anyone. Student's should be encouraged to think of public writing in at least three phases. First, they should get their ideas down on paper. Second, they might share those ideas with someone before editing their paper, or they might choose to edit without sharing. Procedures for editing need to be taught, since generally when students revise they only copy something over neatly. Finally, they should prepare a final copy. It is important for students to understand that writers rarely present initial drafts of public writing, but rather usually revise their work at least once.

Grammar, Handwriting and Spelling. In the Kendall School Language Arts Program, instruction in grammar, spelling, and handwriting occurs in the context of functional writing activities. Research over the past eighty years (Blount, 1973; Braddock, 1973; Braddock, Lloyd-Jones and Schoer, 1963; LeFevre, 1970; Meckel, 1973) has failed to validate the widely held assumption that systematic teaching of grammar and usage is an important part of writing instruction. The goal of instruction in grammar has usually been to improve the student's writing and speaking (signing) skills. If direct instruction in grammar does not consistently improve writing and speaking/signing skills, then what are appropriate alternatives?

Grammar can be taught within the context of what the student is writing. The products of the student become the source material for grammar instruction, particularly if the student uses a multi-draft writing process for some of the work. In examing a student's work, the teacher may notice, for example, that the student is starting to use dialogue carriers or that the student is experimenting with punctuation or another skill that is starting to emerge. The teacher may want to help the

student work on the emerging skill. Depending on the purpose of the writing activity and the level of the students, the teacher may want to encourage the students to work together during the editing phase. The purpose of working together is for the authors to understand that readers try to get meaning from print. Sometimes an author does not realize when he or she needs to change something. Since the students are both authors and readers, they can develop more precise ideas about how to improve their writing. Another strategy available to the teacher is to present a lesson on a particular concept, using student materials, if possible. The strategy lessons adapted from Goodman and Burke, for example, give suggestions for developing concepts about nouns, and for combining sentences to express ideas in new ways.

Even the final drafts of some writing might contain errors, particularly if the teacher has helped the student focus on particular errors to the exclusion of others. (Correcting everything can be overwhelming!) In these cases, the teacher can attach to the paper a note describing which kinds of errors were corrected.

Handwriting, like grammar, is a tool that the writer needs for conveying thoughts in writing. the primary goal of handwriting instruction should be legibility, with acknowledgement that different levels of legibility are appropriate in different situations. What is written as a note might not be acceptable on a poster. It is in the final draft of writing to be shared with another person that legible handwriting becomes particularly important. Functional writing activities in the classroom (such as those listed below) give students many opportunities for "practicing" their handwriting:

- reports
- tests
- stories
- poems
- attendance charts
- signing checks
- letters
  - thank you
  - personal
  - business
- notes/messages
- application forms
- diaries, journals
- class newspapers
- posters
- lists
- writing down homework assignments
- ordering from catalogues
- captioning pictures
- making books
- charts, graphs

Spelling is another subskill of written composition. The rules for conventional spellings of English words are often complex with many exceptions, as noted in many spelling books. Students' knowledge of how words are spelled develops over time as they use words in writing. Students' invented spellings of words often demonstrate a consistent rule system. In addition, as was stated in the section on reading, children's writing improves dramatically if they are not limited to words they can spell correctly. Teachers can generate spelling lists from the students' own work, choosing first those words whose invented spellings are not very similar to conventional spelling.

Summary. Instruction in grammar, handwriting, and spelling in the Kendall Language Arts Program occurs in the context of writing rather than as separate components. Thus, students should attempt a broad range of writing tasks, including some that are directed by the teacher. Students should be encouraged to share their work with fellow writers as they prepare to edit their work. Multiple drafts of some of the writing to be shared with others should be encouraged. Errors should not be overemphasized, since concentration on errors makes students less willing to write (Graham, 1982). Research on intensive evaluation of writing (Burton and Arnold, 1973; Fellows, 1932) indicates that intensive evaluation does not result in improvement of writing. Only one or two types of errors should be pinpointed at one time so that students can develop a clear concept of the desired forms.

SCOPE AND SEQUENCE

Key to Symbols

L = Learning

"L" indicates a range beginning with the department level at which an objective is first introduced and ending with the department level at which the majority of the subskills should be mastered.

Further information on the instruction of objectives at the department level (ie., targeted subskills) is provided in the Network.

R = Review

"R" indicates the department levels at which a learned objective is reviewed or applied to higher level materials.

Lower School Departments:

PS = Preschool (Approximate ages = 2-5)

P = Primary (Approximate ages = 5-9)

Upper School Departments:

I = Intermediate (Approximate ages = 9-12)

MS = Middle School (Approximate ages = 12-15)

READING OBJECTIVES

Reading Awareness (RA)

Objectives	PS	P	I	MS
RA 1 Demonstrates an understanding of the orientation of written materials. (p.32)	L	R		
RA 2 Demonstrates an understanding that the primary purpose of print is to carry meaning: communicative (with another), expressive (self), or poetic (aesthetic). (p.34)	L	L	R	R

Understanding the Reading Process (RP)

Objectives	PS	P	I	MS
RP 1 Demonstrates an understanding of pictures. (p.38)	L	L	R	
RP 2 Contributes to language experience activities. (p.40)	L	L	R	R
RP 3 Demonstrates understanding and/or feelings derived from reading by mime, gesture, dance, arts, crafts, or other non-verbal ways. (p.41)	L	R	R	R
RP 4 Retells a story in his or her own words. (p.43)	L	L	R	R
RP 5 Makes predictions in reading. (p.45)	L	L	L	R
RP 6 Summarizes reading passages into statements that express their main ideas. (p.47)	L	L	L	R

RP 7	Demonstrates understanding of a story by making comparisons. (p.49)		L	L	L	R
RP 8	Demonstrates understanding of a story by making contrasts. (p.51)		L	L	L	R
RP 9	Draws conclusions (makes inferences) about written material. (p.53)		L	L	L	R
RP10	Distinguishes between written material that is meant to inform and material that is meant to persuade. (p.54)			L	L	L
RP11	Objectively evaluates the reasonableness of statements or events stated in a passage, based on evidence within the passage. (p.56)		L	L	L	L
RP12	Subjectively evaluates the reasonableness of statements or events stated in a passage, based on comparisons with personal experiences. (p.58)		L	L	L	L
RP13	Uses print in different ways for different purposes. (p.60)		L	L	L	L

Literary Content in Reading (LC)

	Objectives	PS	P	I	MS
LC 1	Specifies the nature of a character in a story. (p.63)	L	L	L	L
LC 2	Demonstrates an understanding of the various categories of information that are found in a story. (p.65)	L	L	L	L

LC 3	Discriminates between dialogue and narration. (p.67)	L	L	L	R
LC 4	Identifies the theme of a story. (p.69)		L	L	L
LC 5	Recognizes different literary forms. (p.70)	L	L	L	L
LC 6	Demonstrates comprehension of various elements of style. (p.73)		L	L	L

Reading/Study Strategies (RSS)

	Objectives	PS	P	I	MS
RSS 1	Consults the dictionary and locates needed words. (p.76)	L	L	L	R
RSS 2	Demonstrates use of standard elements in a book: title, table of contents, appendix, glossary, bibliography, and index. (p.78)	L	L	L	L
RSS 3	Locates information in reference sources, such as almanacs, atlases, TV guides, etc. (p.79)	L	L	L	L
RSS 4	Uses information gained from textual aids to further comprehension. (p.81)	L	L	L	L
RSS 5	Uses various library indexing devices, card catalog, periodical indexes, biographical indexes, and newspaper to find print (books, periodicals, monographs, etc.) and non-print (filmstrips, films, records, slides, videotapes) sources of information. (p.83)	L	L	L	L
RSS 6	Interprets information presented in a graphic or tabular format (calendars, charts, timelines, etc.). (p.84)	L	L	L	L

WRITING OBJECTIVES*

1. The student **writes** to record information for practical, functional purposes. (p.98)

2. The student **writes to persuade** or influence the reader's thoughts and/or actions. (p.99)

3. The student **writes to report** information to others—to give a detailed account of an event or experience. (p.100)

4. The student **writes to interact** with a specific, known audience. (p.101)

5. The student **writes information in an expository manner,** analyzing the subject and explaining or presenting it objectively with detail. (p.102)

6. The student **writes to express personal thoughts and feelings** in a variety of forms. (p.103)

*The writing objectives are not in a developmental sequence. They should be taught at all department levels, across all curriculum areas. Information about the development of writing skills is included in the "developmental tendencies," p. 104.

LANGUAGE OBJECTIVES
(Proficiency Levels)

0+ The child is able to determine what another person is talking about by looking in the same direction as the other person. Although the child does not use words, the child communicates about his own comfort, pleasure, and distress. The child also communicates about things, such as clothing, that are associated with his person and upon which he can act. The child responds attentively to turn-taking activities (such as peek-a-boo) but does not initiate the activity. The child requests objects by reaching and sometimes opening and closing the fists. He calls attention to novel elements in the environment by holding them up for others to see or by pointing. The primary forms of communication include stretching and holding gestures, facial expressions, and differentiated cries. (p.132)

P1 The child refers to objects by holding them, looking at them, pointing, and touching. As the child crawls and walks, she communicates about many objects, especially toys, lights, animals, and particular foods. The child initiates peek-a-boo and participates in other turn-taking activities, such as handing objects back and forth. The child imitates the movements of others, but not necessarily to bring about the actions of others. She uses non-verbal means to call attention to physical needs and to express personal reaction. The child uses a similar movement to 0+, but shifts her gaze back and forth between the object and the person whose help she wants in getting the object. By P-1+ the child imitates signs produced by others, although her hand configurations and movements may be imperfect. She may use a few idiosyncratic signs with consistent meaning. (p.132)

P1+

P2 The child uses single words or signs to talk about actions and things around him. He uses language to greet people, to get their attention, to ask for a few services and things, and to protest. He uses it to note when things are present, when they're gone, and when they return (or are brought back). He communicates a good deal more than he actually expresses explicitly. He does this by pointing, looking, and touching to identify what he is talking about. Moreover, he leaves it up to others to figure out what he leaves unsaid. (p.132)

P2+

The child manages to communicate a lot more than she actually puts into words, but relies less on the immediate physical context than at P-2, since she uses phrases and short sentences. She know more words than others can keep track of easily. She talks about what she does while doing it and can
P3 request lots of different things and services. She can identify many actions and things in pictures and can describe people and objects by their familiar features. She talks about where things are, where they are going, and who owns them. She can use short phrases and sentences. (p.132)

P3+

The child talks about things in the immediate physical environment that he is about to do or has in mind to do. He talks about things other people are doing even if they don't have anything to do
P4 with him. He uses the language to create make-believe conditions. He can talk about several things at once and manages to say most of what he means, rarely leaving things unsaid that should be expressed. He understands friends and familiar adults easily, and they understand him easily too. (p.133)

P4+

The child tells complicated stories about things that happened in the past or may happen in the future. Even a stranger (at least one accustomed to deaf children) can understand her easily (and she understands the stranger). They understand each other even when one of them doesn't know anything about the place where the story occurs. The child can say a lot about how different things relate to
P5 other things; how one thing makes something else happen; how one thing contradicts another; how one thing changes as a result of another; how some things have to wait on others; and she can talk about the state of her own knowledge about things. She uses language to find out what's happening, who is doing what, what state things are in, what people are doing, and why. She can carry on an extensive conversation; she sticks to the point and has a lot to say from experience that relates to what the other person is saying. (p.133)

P5+

The child communicates successfully with anybody about things he (the child) has done or experienced. He can carry on long and complicated conversations with strangers who don't know anything about him or what he wants to talk about. In groups he is able to follow generally what
P6 everybody is saying, and can keep up a steady flow of conversation, which is clear to anybody. He uses the language to influence people's thinking, their opinions, and their attitudes. He uses it to talk about alternatives and what he and others might do under different circumstances. (p.133)

P6+

The child can say what she has in mind to say without circling around it. She can provide a lot of background material so the people she is talking to won't be lost when she describes fairly abstract things like the rules of games like baseball or how the speeds of a ten-speed bicycle work.
P7 In a group discussion she can follow in detail what is being said by everybody. She refers to principles to try to influence people. When the person she is talking to misses the point, she can use other words to say the same thing so the the other person understands. When she doesn't quite understand what someone else means, she can pinpoint the information she needs. (p.133)

INTRODUCTION TO THE READING PROGRAM

The reading objectives include four different goal areas: Reading Awareness (RA), Understanding the Reading Process (RP), Literary Content (LC), and Research/Study Skills (RSS). Descriptions of individual objectives in each area are preceded by a general introduction to that set of goals.

Each objective is briefly described and accompanied by an evaluation process that defines it more specifically. That approach gives teachers a general overview of the program, as well as specific assistance in planning classroom instruction. Information is also provided about performance levels, student targets, teaching strategies and activities, and materials.

Performance Levels. Performance levels for each objective are indicated by L or R, just as they appear in the Scope and Sequence Chart. The R is particularly important in the Language Arts program, since students will repeat many of the objectives several times, using increasingly difficult materials. Performance levels can be marked as shown in the network section.

Student Targets. This section lists components or subobjectives for each objective. It is probably not practical for students to pursue all of the targets, but they may work on several targets at one time. The targets are arranged in general order of difficulty, so the targets considered easiest are likely to be highest on the list. In most cases writing activities are also suggested, reflecting the complementary nature of reading and writing processes.

Teaching Strategies and Activities. Many of the suggested teaching strategies are applicable to several different activities. Additional suggestions may taken from the Language Arts Resource file, the Goodman and Burke strategy lessons, and the Scott, Foresman reading series, as well as the teacher's own experience.

Materials. This section references terms related to the objectives, and tells where they can be found in the Scott, Foresman series, Reading Unlimited. Page numbers are listed for terms that appear only a few times. In some cases, additional materials are suggested.

Evaluation Processes. The evaluation strategies are designed to isolate student reading processes for purposes of assessment. Assessments based on these strategies must be complemented by the teacher's experience of the student as reader. These and any other kinds of evaluation procedures, therefore, are heavily dependent on the classroom teacher's accurate perception of patterns in a students' reading performance. It is important to remember that the ultimate reason for evaluating students is to provide information as a basis for classroom decisions.

READING AWARENESS (RA)

Many of the objectives listed under reading here are traditionally thought of as "readiness" objectives. That term was deliberately avoided, because it was not intended that these objectives be viewed as prerequisites to reading or writing. Concepts reflected here will be acquired naturally in an environment rich in whole language, where children have experiences with being read and told stories. Children who are already reading books and writing do not need to be guided in the acquisition of these concepts.

Reading Awareness (RA)

RA1 Demonstrates an understanding of the orientation of written materials.

PS: L
P: R
I:
MS:

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process

- Turns picture right-side up if book is upside down.
- Picks up books properly and holds right-side up.
- Opens book from the front.
- Observes a series of pictures from left to right.
- Turns page when adults reading stops.
- Turns book to front page.
- Points to print rather than picture when asked where the story is.
- Eyes move from left to right when looking at print on page.
- Eyes generally sweep back to the left at the end of a line of print.
- Begins reading page at top left of the page.
- Distinguishes first part of story from last part of story.
	- Reads to child who is sitting facing the book. (i.e., child is appropriately positioned to observe left-to-right progression of pages, correct book holding, etc.)
	- Demonstrates print orientation when reading to child. For example:
	  - points to title when reading
	  - points to top left when beginning new page
	- Prompts awareness by asking such questions as, "Which page do I read first?"
	- Provides opportunity for child to observe writing of his or her dictation. (i.e., child is exposed to directional principles.)
		Scott, Foresman Reading Unlimited, Teacher's Edition
		
		Index References:
		
		Left to Right:
		vol K - 30,50,58,70, 116,140
		
		vol 1 - 46,47,74,76, 77,82,126,127
		
		vol 2 - 47,55
		
		Other Materials:
		
		library books
		experience stories
		charts
			When presented with a book, the student will:
			
			a) identify the front and back of the book
			b) identify the top and bottom of the page
			c) associate the front of the book with the introductory information
			d) associate the back of the book with concluding information
			
			e) recognize that the first information on a page appears at the top
			
			f) recognize that the final information appears at the bottom.

45

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RA1 Demonstrates an understanding of the orientation of written materials. (continued)

PS: L
P: R
I:
MS:

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
Possible Writing Targets - Turns paper right-side up when illustrating stories written by teacher from child's dictation. - Experiments with left-to-right as well as right-to-left printing. (mock linear writing) - Starts most words at places on page other than right margin. - Demonstrates left-to-right progress with mock linear writing. - Prints letters in left-to-right progress. - Writes name/known words using left-to-right progress.			

Reading Awareness (RA)

RA2 Demonstrates an understanding that the primary purpose of print is to carry meaning: communicative (with another), expressive (self), or poetic (aesthetic).

PS: L
P: L
I: R
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Recognizes that words are used in a variety of ways and places, e.g., labels, charts, signs, newspapers. - Points to words (notices print). - Recognizes letter when written with different type faces. - Recognizes names in print. a) Recognizes own name. b) Recognizes classmates' names. c) Recognizes names of family members. - Recognizes words seen frequently in books and in other situations. - Gives written message to someone (message may be scribbles). - Attempts to read back messages. - Dictates experience stories; reads and retells experience stories, including other students' stories. - Reads story, then retells story in own words.	- Reads to children often, using the same books repeatedly. - Takes children on "reading walks" in school, to grocery store, or around neighborhood. - Takes down child's dictated stories. - Encourages daily uninterrupted experimentation with print. - Utilizes functional print in classrooms. - Uses transparencies, slides, or opaque projectors, so that children can see the print while they are being read to. - Exposes children to print in situations where appropriate, such as song charts, nursery rhyme charts, etc.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Print Awareness vol K - 22,24,25,31, 35,76,98,116,124,138, 150 Capital Letters vol K - 31,64,66,94,96, 110,112,132,134,158, 160,234 Small Letters vol K - 32,178,180,200 202,220,222,236 Letters vol 1 - 44,45,48,49,72, 100,101,104,105,128, 129,132,133,139,160, 161,166 Alphabet vol 1-166	The student will demonstrate an awareness that the primary purpose of print is as a visual record or source of: a) communication (with another) b) expression (self-expression) c) poetry (aesthetic). The teacher should not include any of the following as the primary purpose of print: material for practicing oral skills, auditory discrimination skills, or visual discrimination skills; examples for learning either letter names or the sounds associated with letters; or decoration (as in calligraphy).

RA2 Demonstrates an understanding that the primary purpose of print is to carry meaning: communicative (with another), expressive (self), or poetic (aesthetic). (continued)

PS: L
P: L
I: R
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Demonstrates feelings and/or understanding derived from reading by a) dance, b) mime, c) shadow plays, d) songs, e) arts, f) crafts, g) dramatic play, h) gestures. Possible Writing Targets - Pretends to read his or her own scribbling and/or randomly printed letters. - Incorporates print into own pictures. - Spontaneously copies printed material. - Writes known words and invents spelling of unknown words. - Attempts to create messages in print. - Attempts to write letters, poems, stories, plays, etc.	- Pairs print to auditory stimuli, e.g., provides tape recording of story for child to listen to as he or she reads. - Encourages children to retell stories and other information learned through print.	Other Materials: signs labels letters, notes experience stories pictures/names of family members nursery rhymes, poems, plays newspapers, magazines	

UNDERSTANDING THE READING PROCESS (RP)

Reading is a process in which a reader is actively involved in making decisions based on prior experiences, prior predictions, and knowledge of language. Therefore, the process is highly dependent on risk-taking, the willingness to use the least amount of cues to get the most amount of meaning. The more cautious the reader and the more graphic cues the reader requires, the greater the load on the short-term memory and the less meaning the reader is able to get or retain.

Conversely, writing must start with a message that the child wants to convey. In producing this written message, the child must again take risks - risks with ideas, spelling, punctuation, etc. The more cautious the writer, the more she or he is apt to limit the message to fit the constraints of known words and spelling.

Children become risk takers when there is no implicit or direct message from the teacher that only correct answers and precise reading and writing are acceptable. The real criterion should be meaningfulness rather than exactness.

The ability to get meaning from abstract symbols is also necessary in reading. Pictures can provide practice in this process and also the stimulus for a great deal of natural language among children and between teacher and child.

The predictive nature of reading requires that children have experience with a variety of authors' styles as well as a variety of literary genres. Such exposure provides children with a repertoire of alternative ways of stating ideas and increased ability to predict and understand structures and outcomes.

It is recommended that the language experience approach be used with children of all ages as a way to promote risk-taking, to get meaning into reading, to build confidence, and to make reading a personal activity for each child.

The philosophy behind this approach is that experience is the most important element in reading and that the child's language is meaningful and predictable to that child. It is the teacher's responsibility to provide experiences that the teacher and the child plan together and to make use of experiences that the child has outside of the school setting.

Allowing children to write their own stories and make their own books also builds confidence, promotes risk taking, and makes writing a personal activity. In addition, there is a direct relationship between reading and writing and a carry-over of learning from reading to writing and vice versa. Reading and writing activities should, therefore, be carried on simultaneously and viewed as equally important.

The sole function of reading is to construct meaning. The sole function of writing is to convey meaning. Comprehension is, therefore, the only goal of reading; and meaningful communication, the only goal of writing. The objectives listed in this guide were chosen on the basis of their relatedness to meaningful content. They should not be viewed as isolated subgoals or activities, but as a combined effort to help students achieve the goal of meaning in print.

Understanding the Reading Process (RP)

PS: L
P: L
I: R
MS:

RP1 Demonstrates an understanding of pictures.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Observes pictures and describes action in them through-the-air, with gestures or dramatization. - Identifies characters and objects in pictures a) by pointing, b) with labels, c) with phrases. - Describes pictures in sentences. - Describes size/position of characters and objects. - Creates an appropriate title for a picture. - Completes missing parts of a picture. - Makes logical predictions of future events after observing a picture. - Identifies time or setting of the picture. - Crosses out inappropriate pictures from a series. - Tells about the story related to the picture sequence.	- Discusses picture books with child. - Uses games to verify child's understanding of pictures, e.g., mislabels objects/ people in pictures to see if child will correct, describes one object/person in picture to see if child will identify. - Encourages child to dictate story from picture in book. - Uses a variety of visual media for the child to a) make predictions, b) draw conclusions, c) infer facts, d) compare and contrast. - Encourages child to use pictures as clues to message in print.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Picture Cues, vol K action - 244 characters - 52,76,246 objects - 56,78,82, 162,204,212,224,232, 234 sequence - 120,192, 216,219 setting - 56,216 size - 196,198,219,242 Visual Discrimination vol K capital letters - 31, 64,66,94,96,110... colors - 31,60,62,86, 88,98,100... comparisons - 25,29, 43,56,166,230 likenesses & differences - 32,58,78,118, 166,206 objects - 56,78,82, 106,142,182,234,236	After inspecting a picture or series of pictures, the student will exhibit understanding of the message portrayed by: a) making predictions b) expressing main ideas c) making comparisons and contrasts d) drawing conclusions e) making objective and subjective evaluations. For Example: The student observes a picture (see sample picture on next page). The teacher asks: 1. What do you think the man will do next? (prediction) 2. What season of the year is it? (infer facts)

RP1 Demonstrates an understanding of Pictures (continued)

PS: L
P: L
I: R
MS:

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Sequences pictures that depict a series of events. - Observes and discusses relationships from a picture (simple cause-effect). Possible Writing Targets (Many of the above strategies can be used with writing.) - Attempts to label or to write about pictures other than child's own pictures. - Written labels for wordless picture books. - Writes stories based on filmstrips, cartoons, etc.		sizes - 44-46,196,198, 210,242 small letters - 32, 178,180,200,202,220 222,236 vol 2 48,49,53,54,60,79-82 132-135,176,177,198 vol 3 72,77,128,130,154, 190,198,248,252 vol 4 151 Picture Essay vol 2* *Generally, after a term is introduced, it appears in most succeding volumes. Other Materials: study print/art prints film strips posters textbooks wordless picture books magazines	3. How does the man feel? Why does the man seem to be frowning? (conclusion) 4. Would you say that the two sets of clothes in the picture are the same or different (contrast)?

Understanding the Reading Process (RP)

PS: L
P: L
I: R
MS: R

RP2 Contributes to language experience activities.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Dictates captions to teacher for own picture or photograph. - Gives a title for own or other's experience story. - Retells other's experience story. - Dictates own experience story and attemps to read it back. - Participates in group dictation and attempts to read it back. - Sequences pictures from a language experience and describes the related story. - Reads a teacher-generated story of a shared experience. - Reads another classmate's diction of a familiar experience. Possible Writing Targets - Attempts to write captions for own pictures - Attempts to write sentences/stories.	- Generates stories related to children's experiences. - Writes child's dictated caption for picture. - Takes child's individual dictation. - Takes photographs of each child engaged in activity. Child dictates story about the activity: - Reads experience story with child. - Writes group dictation. - Asks child questions about child's own experience story. - Creates many individual and group experiences to be put in print.	Scott Foresman <u>Reading Unlimited</u>. Teacher's Edition Index References: <u>Experience Charts</u> vol K- 22,27,56,188, 195,232,244,246, vol 1 - 40,41,98 vol 2 - 78,84 vol 3 - 25,127,246 <u>Other Materials:</u> Books made by all the children.	The student will dictate event(s) that were personally experienced either in or outside of the classroom. The recorded account should include the meaning that the student intended. <u>For Example:</u> Teacher asks: "What's something interesting that happened to you at home?" "Tell me your story and I will record it on the blackboard." Teacher confirms: "Is that what you meant?"

Understanding the Reading Process (RP)

PS: L
P: R
I: R
MS: R

RP3 Demonstrates understanding or feelings derived from reading by a) mime, b) gestures, c) dance, d) arts, e) crafts, or other non-verbal ways.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Pretends to be a story character, animal, etc. - Dramatizes a character or situation from child's own story. - Pantomimes the action in a given passage or story. - Dramatizes words/phrases/idioms from stories. - Creates illustrations for story using a variety of media. - Creates props for stories using craft materials and uses them to dramatize story. - Reads passages to others with expression appropriate to passage. - Dramatizes a selection in correct sequence. - Role plays a character in a new situation.	- Models appropriate responses to a variety of literature. - Reads and tells stories, poetry, nursery rhymes, dramas, etc. - Engages in enrichment activities to express emotional responses as a follow-up to reading, e.g., dramatizations, making props, murals, mime, role play.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Art Activities vol K - 17 Art Projects vol 4 - 48,54,80,83, 146,156,183,194,196, 238,258,263,264-268 Dramatization vol K* Dramatic Play vol 1 - 43,124,125 vol 2 - 154 vol 3 - 90,132,272 vol 4 - 194 Kinesthetic Experience vol 6* Potpourri vol 1 - 50-52, 78-80, 99,106,125,134,158, 159 vol 2 - 60,114,154, 196,246	Student demonstrates reading comprehension in non-verbal ways by including: a) essential elements or characteristics, or b) the main idea.

RP3 Demonstrates understanding or feelings derived from reading by a) mime, b) gestures, c) dance, d) arts, e) crafts, or other non-verbal ways. (continued)

PS: L
P: R
I: R
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Participates in the dramatization of an entire selection. Possible Writing Targets - Gestures/role plays, etc. as he or she writes or draws as a means of rehearsal. - Uses own creative writing as a source of dramatization, etc. - Writes scripts from filmstrips and uses as a source of dramatization.		*Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: films TV programs poetry music library books plays	

Understanding the Reading Process (RP)

RP4 Retells a story in his or her own words.

PS: L
P: L
I: R
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Gives personal responses to story. - Includes information about the setting, plot, and characters. - Sequence pictures to retell a story. - Includes beginning, middle, and end of story. - Summarizes plot. - Observes and discusses relationships such as analogies, cause-effect, class, general-specific, part-whole, place, sequence, time. - Includes information about the theme or moral of the story. Possible Writing Targets - Writes labels, words, or phrases for a subject-related series of drawings. - Writes sentences related to each other (in sequence, cause-effect).	- Has student retell a story in non-verbal ways (see objective RP3). - Uses dictation to encourage and prompt child to include story elements. - Provides props (e.g., puppets objects from a story transparencies) to aid child in retelling. - Asks child to read story for purpose of telling about one event. - Uses group experience stories as reading material for retellings. - Uses group cumulative retellings.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Association of Oral and Written Language vol 1* Relationships vol 1* Sequence Relationships vol 3* Organizing & Summarizing vol 5* *Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: predictable books comic books, story books student stories	After reading or listening to a story, the student will demonstrate understanding by retelling the story in his or her own words. The retelling could include story elements such as the following: a) characters b) setting c) episode beginning d) episode development e) episode ending For Example: The student reads a story. The teacher prompts retelling by asking, "Tell me what happened in the story."

RP4 Retells a story in his or her own words. (continued)

PS: L
P: L
I: R
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Writes stories which begin to exhibit cohesion -- sentences relate to central theme. - Writes more complex stories -- with beginning, middle, and end. - Begins to use additional elements in writing, such as setting, dialogue, etc.	- Provides functional purposes for retelling (e.g., tell the story we read yesterday to a friend who was absent). - Has child compare retellings with those of other children as a means of verifying comprehension and story elements. - Has child read independently for the purpose of retelling.		(For further information about retelling, e.g., appropriate questioning, scoring procedures, and interpretation of results, see Retelling Module in Appendices.) Note: The teacher should not expect the student to duplicate the style, structure, or entertaining quality of the original story.

Understanding the Reading Process (RP)

RP5 Makes predictions in reading.

PS:L
P:L
I:L
MS:R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Makes predictions about environmental, functional print based on experience (e.g., predicts calendar words, street signs, restroom labels). - Uses pictures to predict, confirm, or understand. - Uses titles to predict, confirm, or understand. - Uses parts of stories to predict future events. - Uses parts of stories to confirm predictions. - Gives alternative beginnings or endings of stories. - Predicts settings, etc. - Gives appropriate (or semantically related) word or sign after several exposures to the word in context. - Makes logical predictions to complete missing parts of selection. a) Supplies semantically acceptable words, phrases, or clauses in cloze passages.	- Uses Directed Reading-Thinking Activity (DRTA), e.g., predicting, reading, and confirming. (For more information, see description in Essential Practices.) - Pauses at predictable event when reading to children orally or manually; asks children to predict what comes next. - Pauses at predictable word when reading to children orally or manually; asks children to predict next word. - Presents all but last cartoon frames and captions to the child and has him or her predict the ending.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Expression of Ideas vol K* Predicting Outcomes vol K - 38,46,104,146, 244 Picture Cues vol K* Sequence Relationships vol K* Context Cues vol 1* Introducing Vocabulary vol 1* Ways of Reading vol 2* Base Words, Prefixes, Suffixes vol 5* Relationship of Words, Phrases, Sentences, Paragraphs vol 5* Ways of Reading: To Confirm Ideas vol 16 - 73,80,140,147 vol 17 - 31,65,68,72, 74,78,122 vol 18 - 38,39,40,111 115	After reading a story, a story part, or a sentence, the student will use semantic and/or syntactic information present in the written material to predict plausible words, phrases, or events that will be stated later in the story. For Example: Select an appropriate story, such as "The Ant and the Grasshopper." a) Using the entire story: The teacher asks: "What happened to the grasshopper after 'he went on and on in the snow'?" To confirm predictions, the teacher can ask: "Were you right? Find the place that shows you were right."

RP5 Makes predictions in reading. (continued)

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
b) Supplies semantically acceptable words or phrases deleted in an experience story. c) Supplies semantically acceptable words or phrases deleted from nursery rhymes. - Predicts comparisons, contrasts. Possible Writing Targets - Writes words, phrases, and sentences to complete unfinished cartoon. - Writes stories using a repeating pattern (use predictable books as example). - Predicts and writes replacement for deleted beginning, middle, or ending of story. - Writes predictions about future events based on readings from newspapers, magazines, and other sources of current events.	- Uses cloze procedures on child's own experience stories. (See explanation of cloze in Essential Practices.) - Uses group cloze in which students discuss choices for blanks and try to reach consensus. - Uses current events articles and other written media from which students make predictions.	*Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: stories, pattern stories poems, songs newspapers, magazines cartoons textbooks Greek myths Predictable library books, such as: Alain. One, Two, Three, Going to Sea (PBA) Baum and Baum. One Bright Monday Morning (E B347) Bellah. A First Book of Soounds (EB432) Bonne. I Know an Old Lady (PBB) Carle. The Mixed Up Chameleon (E 278M) Charlip. What Good Luck! What Bad Luck! (eBC) Martin. Fire!Fire! Said Mrs. McGuire (E M379 f) Preston. Where Did My Mother Go? (E P93 w)	b) Using a part of the story: The teacher reads: "The snow came in the night. When the grasshopper saw the snow he said, 'What am I going to do? I can't play now.'" The teacher asks: "What do you think the grasshopper said next?" The teacher reads the rest of the story and asks the child to confirm his or her predictions. c) Using a sentence: The teacher presents the sentence, "'I don't have time to play,' said the ant, 'I'm looking for _____.'" The teacher asks: "What word do you think belongs in the blank?" The teacher asks the child to confirm his or her prediction.

Understanding the Reading Process (RP)

RP 6 Summarizes reading passages into statements that express their main ideas.

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and activities	Materials	Evaluation Process
- Creates an appropriate title for a selection. - Summarizes a story in three or four sentences. - Differentiates between main characters and supporting characters. - Locates the topic sentence in a paragraph. - Differentiates relevant and irrelevant information in selection. - Differentiates key words or concepts from details. - Observes relationships such as analogies, cause-effect, class, general-specific, part-whole, place, sequence, time.	- Provides materials for student to identify the problem and solution of a selection. - Has students summarize and identify the main ideas of: -a paragraph -a short amount of information (several paragraphs) -a magazine, newspaper, or encyclopedia article -a chapter -a book. - Encourages student to give plot statement after retelling whole stories. - Writes summary statements of states (e.g. Maryland, Virginia) incuding key features. - Uses extended cloze procedures in which phrases or clauses are omitted.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Main Idea vol 1* Relationships vol 1* Concepts vol 1* Main Idea and Supporting Details vol 4* Organizing & Summarizing vol 5* * Generally, after a term is introduced, it appears in most succeeding volumes.	After reading a passage, the student will briefly express the main idea of the passage. For Example: Student reads an appropriate passage at his or her instructional level, such as "The Ant and the Grasshopper." Teacher asks: "In a few sentences, tell me what happened in the story."

RP 6 Summarizes reading passages into statements that express their main ideas. (continued)

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
Possible Writing Targets - Writes titles/summary sentences for experience stories. - Writes headlines for Weekly Reader stories. - Works in groups or with a partner to summarize a paragraph in a textbook in one sentence. - Writes lead sentences for stories. - Writes summary sentences for articles from newspapers, magazines. - Revises writing to: -eliminate unnecessary information -add critical elements. - Writes key concepts and details in outline form.		Other Materials: textbooks, library books Weekly Reader newspapers, magazines student stories	

Understanding the Reading Process (RP)

RP 7 Demonstrates understanding of a story by making comparisons.

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Points out similarities between information in a passage and one's personal experiences. - Points out similarities within a passage among: - characters - actions - descriptions - situations - concepts. - Points out the following similarities between two passages: - characters - setting - descriptions - plot - theme. Possible Writing Targets - Expresses the above strategies in writing. - Writes similes in cloze procedures (e.g., that cloud is as white as _____). - Incorporates comparisons in creative writing.	- Helps student understand new concepts by comparing them with pre-existing ideas. - Chooses stories with similar characters, themes, etc. Helps children see similarities. - Presents many life situations for written description of comparisons: - 2 students or adults, 2 presidents - 2 books, magazines, film strips, etc. - 2 current or historical events - 2 reviews of plays, movies, books, etc. - 2 procedures or processes (making crafts, producing raw materials or consumer goods, taking notes & writing a speech, etc.)	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Likenesses & Differences vol K - 32,58,78,118, 166,206 Comparisons & Contrasts vol K - 2, 5-24 Note: Many of the activities located with the term concept also relate in a general way to this objective. This term is found in all the volumes except K. Other Materials: Library books, textbooks, newspapers, magazines, filmstrips, captioned films	After reading an appropriate story, the student will demonstrate an understanding of the essential characteristics of a character, event, or object by specifying another character, event, or object that shares essential characteristics. The student may cite instances that are mentioned in the story, draw from his or her personal experience, or cite examples from other stories. For Example: Student reads a passage, such as "The Ant and the Grasshopper." Teacher asks: "What does the grasshopper's playing remind you of?"

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RP 7 Demonstrates understanding of a story by making comparisons. (continued)

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
	- government systems of 2 countries - 2 chemical reactions (baking soda and vinegar vs. milk of magnesia and apple cider vinegar) - Exposes children to a variety of similes in literature and language.		

Understanding the Reading Process (RP)

PS:L
P:L
I:L
MS:R

RP 8 **Demonstrates understanding** of a story by making contrasts.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process

- Points out differences between information in a passage and one's personal experiences.
 	
- Points out differences among the following (within a passage):
  - passages
  - characters
  - actions
  - descriptions
  - situations
  - concepts
 	
- Points out differences among the following (between two passages):
  - characters
  - setting
  - descriptions
  - plot
  - theme
 	
- Contrasts information about concepts in math, science, and social studies.
	- Uses pictures and stories which sharply contrast on some dimension and asks students to point out or describe differences.
	
	- Helps students understand new concepts by contrasting them with pre-existing ideas.
	
	- Provides opportunities for students to brainstorm for contrasting words.
	
	- Presents many life situations for written descriptions of contrasts:
	  - contrast 2 students, adults, presidents
	  - 2 books, magazines, filmstrips
	  - 2 current or historical events
	  - 2 reviews of plays, movies, books, etc.
	  - 2 procedures or processes
		Scott, Foresman Reading Unlimited, Teacher's Edition
		
		Index References:
		
		Likenesses & Differences
		vol K - 32,58,78,118, 166,206
		
		Opposites
		vol K - 39,136,212
		
		Comparisons & Contrasts
		vol K - 2, 5-24
		
		Note: Many of the activities located with the term concept also relate in a general way to this objective. This term is found in all the volumes except K.
		
		Other Materials:
		library books, textbooks, newspapers. magazines, filmstrips, captioned films
			After reading an appropriate story or story part, the student will demonstrate an understanding of the essential characteristics of a character, event, or object by specifying another character, event, or object that exhibits contrasting or opposite essential characteristics. The student may cite instances that are mentioned in the story, draw from his or her personal experience, or cite examples from other stories.
			
			For Example:
			Student reads "The Ant and the Grasshopper."
			
			Teacher asks: "Who do you know who is not like the grasshopper? Why?"

RP 8 Demonstrates understanding of a story by making contrasts. (continued)

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
<u>Possible Writing Targets</u> - Expresses the above strategies in writing descriptions of contrasts. - Incorporates contrasts in creative writing. - Writes contrasting beginnings or endings to stories.	- 2 systems of government, 2 countries - 2 chemical reactions - Provides activities for students to combine comparisons with contrasts to make a complete description.		

Understanding the Reading Process (RP)

PS: L
P: L
I: L
MS: R

RP 9 **Draws conclusions** (makes inferences) about written material.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Draws conclusions about characters, situations, setting using details provided in story. - Substantiates conclusions. - Identifies cause-effect relationships directly stated in the selection. - Infers cause-effect relationships. - Identifies statement or description as a misconception. Possible Writing Targets - Answers "Why" questions about passage in writing. - Writes riddles to be solved by classmates. - Writes creative mystery stories, hints for treasure hunts.	- DRTA procedures to predict, infer, draw conclusions (for further information, see Essential Practices). - Asks "Why" questions. Shows question-producing materials to encourage children to ask "Why." - Sets up situation from story for children to role play. Lets them create solutions or conclusions, then reads to see how author handled same situation. - Presents students with cause-effect situations and asks them to infer and draw conclusions. Discusses reason and outcomes for: -change in relationship between characters in a story, book, filmstrip, captioned film, etc. -change in behavior in a character -raising or lowering of taxes -military junta.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Cause-effect Relationship vol 2 - 58,59,172,173 Conclusion vol 2 - 109,170 Generalizations vol 1,2,6,7,9,11,12,18 Relationships vol K - 36,78,142,182, 190,206,208 Other Materials: poetry riddles mysteries filmstrips captioned films	After reading an appropriate passage, the student will be able to "...identify underlying ideas in an unstated cause-effect relationship that can be logically inferred from directly stated items in the selection." (Wallen, 1967, p. 360) For Example: Student reads "The Ant and the Grasshopper." Teacher asks: "Why did the ant stop gathering food after the snow came?" (Food was not available after the snow came.)

Understanding the Reading Process (RP)

PS:
P: L
I: L
MS: L

RP 10 Distinguishes between written material that is meant to inform and material that is meant to persuade.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Differentiates fact from opinion in selections. - Demonstrates awareness of bias and prejudice in written materials. - Recognizes some of the ways that writers make information persuasive. Possible Writing Targets - Writes persuasive and informative papers on some topic. - Writes persuasive report about a news item. - Writes an objective, informative report about a persuasive or biased passage. - Rewrites a biased, persuasive report from a different point of view.	- Helps children make notebooks of different types of advertising. - Discusses emotionally-charged words in reading and writing persuasive selections. - Writes or locates materials that exemplify information and persuasion (editorials, letters to the editor, pamphlets, ads, campaign literature, political literature, etc.) - Encourages students to identify persuasive materials that use such devices as: -overgeneralization -assumptions that cannot be proved -emotionally loaded words -omission of objective information.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Evaluation of Information/Ideas vol 1* * Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: editorial pages from newspapers political literature "Jimmy's World" from Washington Post advertising magazines pamphlets	Given two passages, the student can identify which passage was meant to inform and which was meant to persuade by analyzing the text for persuasive tactics, such as: a) overgeneralization b) assumptions that cannot be proven c) emotionally loaded words d) omission of information. For Example: Student reads two passages that discuss the same subject; one is intended to persuade the reader, and the other is intended solely to inform the reader.

RP I0 Distinguishes between written material that was meant to inform and material that was meant to persuade. (continued)

PS:
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
	- Provides opportunities for writing information to inform and to persuade -letters about a concern written to a congressman, the President, the captioning institute, newspapers, etc. -pamphlets, short explanations, or ads about deafness, deaf children, deaf schools, sign language, deaf culture, etc.		#1-In the middle of the night, two giant cops shattered the door to the home of Mr. Walter Brown, a local retailer. While he pleaded his innocence and begged for mercy, Mr. Brown was beaten to the point that his face was reduced to an unrecognizable bloody mess. #2-Last night at 3:00 a.m., the local police, responding to an anonymous tip, served an arrest warrant on Wally Brown, who sustained facial injuries that required treatment at County General Hospital. Teacher asks: "Which passage sounds the most persuasive? Why?"

Understanding the Reading Process (RP)

PS: L
P: L
I: L
MS: L

RP 11 Objectively evaluates the reasonableness of statements or events stated in a passage, based on evidence provided within the passage.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Compares and contrasts statements, based on logic. - Describes cause-effect relationships. - Compares and contrasts statements in one passage to those in another. - Identifies main ideas and supporting evidence. - Provides alternative explanations for events. Possible Writing Targets - Writes own beginnings or endings to stories. - Writes outlines to illustrate main ideas and supporting evidence. - Writes stories that contain logical and/or illogical cause-effect relationships.	- Exposes students to a large variety of absurdities in literature. - Provides situations for students to create and evaluate logical alternative endings or consequences. (e.g., stories, political issues, behavioral consequences, rule and law infractions). - Has students compare the accuracy of their own written description of a staged event with those of their classmates. - Has students contrast historical events as recorded in history books from the early 1900's with some events recorded in recently published text.	Scott Foresman Reading Unlimited, Teacher's Edition Index References: Evaluation of Information/Ideas vol 1* * Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: library books, such as A Hero Ain't Nothin' But a Sandwich by Alice Childress newspapers political literature magazines	After reading an appropriate passage, the student will make judgments about the reasonableness of statements or events within a passage based on criteria that are actually provided within the selection, such as: a) supporting evidence b) reasons c) logic. For Example: Student reads a passage. "Seat belts are not uncomfortable if properly adjusted, and they won't wrinkle your clothes. The American Automobile Association has stated that seat belts saved the lives of 5,000 people last year. People should wear seat belts."

RP 11 Objectively evaluates the reasonableness of statements or events stated in a passage, based on evidence provided within the passage. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
	- Provides students with materials to evaluate based on logic and reason, or evidence found within the passage. For example: -editorials, letters to the editor, campaign literature, political literature -political platform statements -political decisions (tax hikes or cuts, raising social security) -texts from political speeches -issues of conflict (oral vs. manual, ERA & feminism vs. traditional roles, state schools vs. public schools, etc.)		Teacher asks: "Should people wear seat belts? Why?"

Understanding the Reading Process (RP)

PS: L
P: L
I: L
MS: L

RP 12 Subjectively evaluates the reasonableness of statements or events stated in a passage, based on comparisons with their personal experiences.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Identifies things that he or she likes and doesn't like in a passage, e.g., foods, clothing, activities. - Compares/contrasts their experiences to those of their classmates, about information in a text or story. - Describes what they know about a topic in a text or story. - Compares/contrasts their experience (feelings, beliefs, actions) to information in the text or story. - Compares/contrastst statements from different passages, based on personal experience. Possible Writing Targets - Writes about own subjective reactions to an experience. - Writes advertisements for favorite products, books, TV shows, etc. - Rewrites parts or all of a story to make it more consistent with personal experiences.	- Exposes students to a wide variety of absurdities in literature. - Encourages "debate" over likeable characters in fiction. - Presents a conflict situation in literature. Has students evaluate the various characters' reactions and compare with their personal experiences and beliefs. - Presents students with an issue. Students compare written reactions with each other, based on personal bias, beliefs, or experiences.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Evaluation of Information/Ideas vol 1* * Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: catalogs menus advertisements poetry/song lyrics library books, textbooks (for example, Alexander and the Terrible, Horrible, No - Good, Very Bad Day by Judith Viorst)	After reading an appropriate passage, the student will make judgments about the reasonableness of statements or events within a passage based on criteria that are external to the story, such as: a) personal biases b) personal beliefs c) preferences. For Example: Student reads a passage, such as "The Ant and the Grasshopper." Teacher asks: "Has the author of this story shown us the way that insects really behave?" (i.e. that grasshoppers are lazy and ants are industrious)

RP 12 Subjectively evaluates the reasonableness of statements or events stated in a passage, based on comparisons with their personal experiences. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
	- Presents students with statements about issues from differing biases. Students compare and contrast with their biases and experiences. - Encourages students to defend their personal preferences for issues, books, TV shows, movies, fashions, etc. Students should include elements of logic and supporting evidence in their defense.		

Understanding the Reading Process (RP)

PS: L
P: L
I: L
MS: L

RP 13 Uses print in different ways for different purposes.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Reads for pleasure and to get information. - Looks at picture before reading a selection. - Asks questions about a selection before reading it. - Follows written directions. - Answers questions. - Discusses the purpose for reading a particular selection. - Skims material to find a needed piece of information. - Compares and contrasts selections. - Locates the main idea and supporting details. - Uses an outline. - Uses study guides.	- Uses SQ3R, DRTA strategies (see glossary for more information). - Encourages students to predict content from pictures, titles, headings, etc. - Encourages students to ask their own questions about a topic and read to find the answers. - Exposes children to a wide variety of functions for print and reading strategies -for enjoyment (magazines, books, comics) -to inform (newspapers, magazines, books) -to warn (signs, labels) -to persuade (ads, political literature).	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Ways of Reading vol 1* * Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: library books, textbooks cookbooks charts, graphs, maps signs, labels directions menus TV guide train schedule comic books	The teacher should observe whether or not the student is using different reading strategies when his or her purpose for reading changes. For Example: -Some purposes for reading -- to inform, to entertain, required reading, etc. -Some methods of reading -- skimming, scanning, SQ3R, etc. (For more complete information, see chart in Theoretical Rationale section.)

RP 13 Uses print in different ways for different purposes. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
<u>Possible Writing Targets</u> - Writes instructions and signs. - Writes stories, reports, letters, etc. to express, inform, and communicate. - Writes outlines to illustrate main ideas and supporting details. - Makes time line to depict historical or fictional events.	- Encourages students to identify their own reasons before reading a passage.		

LITERARY CONTENT IN READING (LC)

Although these objectives may appear to be directed toward a high-proficiency reader, they are, in fact, written with all ages and proficiency levels in mind.

For example, children at any level can be encouraged to discuss elements of a plot or to recognize that a story takes place in another country or a different time.

It is essential that the teacher make it a practice to read and tell stories to children daily at a slightly higher level than they are capable of reading for themselves. A knowledge of story structures used in our culture is vital to an understanding of stories in general, and the stylistic elements listed here are important for the child's appreciation of literature and the development of his or her own writing style.

Literary Content in Reading (LC)

PS: L
P: L
I: L
MS: L

LC1 Specifies the nature of a character in a story.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Role plays character to illustrate identifying characteristics. - Identifies and explains the actions of characters. - Identifies and describes feelings and emotions attributed to characters. - Distinguishes between main and supporting characters. - Describes how a character develops and changes. - Explains characters' motives. - Recognizes that characters can be delineated in several ways: -What the character thinks, says, or does. -What other characters think or say about him or her. -What the author directly or indirectly says about him or her.	- Reads to children and uses a variety of media for children to describe characters, their changes, and their interactions. - Creates situations for children to role play actions of various characters and how the characters develop, etc. - Goes through story with children and helps them pick out words used to describe the main character. Uses a time line to help children see a change. - Presents different settings in which children predict and describe the actions of the characters.	Scott, Foresman Reading Unlimited, Teacher's Edition Index References: Character Traits vol 2* Actions vol 2* Motives vol 2* Character Delineation vol 6* *Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: plays library books short stories comic books filmstrips captioned films	Given an appropriate story, the student will infer the motives and traits of a character by: a) drawing on clues presented in the selection b) comparison and contrast with known characters in other stories. For Example: Student reads a passage that portrays one or more characters, such as in "The Ant and the Grasshopper." Teacher asks: "What was it that made the ant special?" or "Who is another story character that is similar to the ant?"

LC1 Specifies the nature of a character in a story. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Recognizes and discusses stereotyped characters. Possible writing Targets - Works in groups or with partners to write all the words they can think of that are synonyms for main character of their choosing. - Writes descriptions about characters based on picture. - Writes original story about characters of their choosing. - Appropriately develops characters in various forms of creative writing (plays, stories, poems). - After reading a biography, expands a sentence about the subject to a full paragraph. (e.g. "George Washington Carver's life was one disappointment after another.")	- Encourages student to describe a character from various points of view: -the student's -another character's -author's -an outsider(e.g. another person who lived during that same period of time) - Suggests alternative motives for characters and asks students to describe the effect on the plot.		

Literary Content in Reading (LC)

PS: L
P: L
I: L
MS: L

LC2 Demonstrates an understanding of the various categories of information that are found in a story.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Recognizes settings: -Recognizes that narrative selections have a setting. -Recognizes that setting incorporates a time and a place. -Identifies stated and implied setting of selections. - Retells the plot of a narrative selection. - Identifies and explains the story problem and solution (conflict). - Summarizes the plot in one or two sentences. - Identifies the parts of a story: -Characters -Setting -Episode beginning -Episode development -Ending	- Reads to students frequently to expose them to a wide variety of story structures. - Creates board games which review the structure of a particular story. - Presents various print media for students to identify or analyze in terms of characters, setting, episode beginning, episode development, and ending. - Provides materials in which students can create alternative story elements and analyze the variations.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Narrative Writing vol 2* Conflict vol 2* Setting vol 6* Story Problem and Solution vol 2* *Generally, after a term is introduced, it appears in most succeeding volumes.	The student will demonstrate an understanding of categories of information routinely found in a story by identifying instances of each category when they appear in a story. Acceptable categories would include the following: a) Characters b) Setting c) Episode beginning (including conflict and story problems) d) Episode development (including climax, internal reaction, goals, attempts to reach goals, and outcomes) e) Ending.

LC2 Demonstrates an understanding of the various categories of information that are found in a story. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
<u>Possible Writing Targets</u> - Rewrites stories to change setting. - Writes stories based on filmstrips, TV shows. - Writes book reports that summarize plot and identify important parts of a story.		<u>Other Materials</u>: library books short stories comic books filmstrips captioned films children's magazines plays	

Literary Content in Reading (LC)

LC3 Discriminates between dialogue and narration.

PS:L
P:L
I:L
MS:R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Recognizes that narrative text is descriptive or explanatory and that dialogue represents conversation. - Illustrates the difference between narrative text and dialogue through dramatization. - Identifies which part of the text is narrative and which part is dialogue. - Identifies ways that authors distinguish between dialogue and narration. Possible Writing Targets - Fills in balloons to pre-drawn comic strips to demonstrate dialogue. - Writes/draws original comic strips to demonstrate dialogue. - Writes original plays, puppet shows using dialogue and narration appropriately.	- Provides role playing situations. Teacher draws cartoons and writes what each child says in balloons. - Rewrites a play script. Children read their parts as written. - Substitutes dialogue carrier, "said," and appropriate punctuation, for colons in play. - Encourages children to find other dialogue carriers in books and substitute them for word "said." - Asks students to write classroom (and other) experiences using narration and correct dialogue format.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Dialogue vol 2* Narrative vol 2* Dialogue Carrier vol 5* Descriptive Writing vol 8-16 *Generally, after a term is introduced, it appears in most succeeding volumes.	When reading an appropriate passage that includes both dialogue and narration, the student will: a) identify instances in which the text provides the exact words of two or more characters who are speaking to each other (i.e., dialogue) b) identify instances in which the text describes or explains (i.e., narration).

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LC3 Discriminates between dialogue and narration. (continued)

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Effectively incorporates dialogue and narration in creative writing.	- Provides many opportunities for students to write oral and signed communications in dialogue and narration format (e.g., scene from movie, TV show, newscast, TV cartoons).	Other Materials: library books short stories comic books plays children's magazines puppets	For Example: Student reads a passage, such as "The Ant and the Grasshopper." Teacher says: "Point to some of the words that the grasshopper said to the ant." or "Point to some of the words that describe the grasshopper."

Literary Content in Reading (LC)

LC4 Identifies the theme of a story.

PS:
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Identifies theme in stories, poems, fables, etc. - Describes theme. - Shows how theme relates to personal experience. - Compares/contrasts themes in several stories. - Identifies moral of a story. Possible Writing Targets - Uses many of the above strategies in writing. - Writes imaginary interview between child and author in which author explains why she or he wrote the book. - Rewrites stories to change the theme. - Using one theme, students write and compare individual stories.	- Reads to or gives children several books to read by the same author. Helps them to see recurring theme (e.g., works of Hans Christian Andersen). - Reads to or gives children stories by different authors using the same theme to compare and contrast. - Provides opportunities for students to describe themes of a wide variety of literature (e.g. what did you learn from this story?). - Encourages students to identify a theme and write their own stories.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Theme vol 2* Main Idea vol 2* Supporting Details vol 2* *Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: fables allegories poetry comic books newspapers, magazines films	After reading an appropriate passage, the student will identify the theme. For Example: Student reads "The Ant and the Grasshopper." Teacher asks: "What did you learn from this story?" or "What is the theme of this story?"

Literary Content in Reading (LC)

PS: L
P: L
I: L
MS: L

LC5 Recognizes different literary forms.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Listens to the reading of various literary forms. - Differentiates between fantasy and realism. - Reads a variety of literary forms both in the reading series and in the general realm of literature. - Discusses the literary forms of selections. - Compares and contrasts different literary forms. The following list includes suggested examples of literary forms. Volume numbers in the Scott Foresman reading series are listed where appropriate. Anecdote 18 Articles 2,3,5-24 Autobiography 4,17,22,24 Biography 4,8,9,10,12,14,16 Book Jacket 5,7,8,15,16 Cartoon 7,8,13,14,18,20-24	- Fact vs. Fantasy -Shows children fanciful captioned film. Children try to duplicate characters actions through dramatization. (Use videotaping if available.) -Reads tall tales and other fantasies to children. -Reads stories to children in which character moves from real world to fantasy world. -Reads to and provides students with many examples of literature (fables, jokes, nursery rhymes, etc.). -Creates situations where students write to inform (news story, interview, articles, etc.) -Creates situations where students write to entertain (poems, songs, stories, etc.).	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Literary forms vol 3* *Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: magazines, newspapers library books recipes instructions journals/diaries Just-So Stories by Rudyard Kipling (Also see list in Student Targets column)	The student will demonstrate an understanding of the essential characteristics of a literary form by: a) identifying examples of the literary form b) distinguishing examples of the literary form from non-examples (i.e., a passage that does not contain the essential characteristics). For Example: The student reads a passage, such as "The Ant and the Grasshopper," that constitutes one of the specified literary forms. (fable)

LC5 Recognizes different literary forms. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
Comic books 24 Editorial 19,21 Fable 5,7,9,12,24 Fairy Tale 4,17 Fantasy 5,7,9,12,24 Finger Plays Folk Tale 3,4,6,7,10-13,15,16,23 Haiku 4,15,16 Historical Fiction 9,10,12,15,18 Humorous Writings Instructions Interviews 21,23,24 Joke 19,24 Journal 18 Legend 5,11,17,18 Letter 11,18 Magazine Mystery Story 3,16-18,21 Myth 12,14,15-17,19,23,24 Nursery Rhymes Parody 14,24 Picture Essay 2,4,6-8,10,11,21,22 Play 7,12,17,20,21,23 Poetry 3-24 Proverb 12,21 Realistic Fiction 5,10-18 Recipe 8	- Creates situations for the children to write one set of characters, theme, and plot in several different literary forms and compare. - Provides students with several examples of one literary form (e.g., fables). The students are asked to analyze the stories for what they see to be the essential characteristics.		Teacher asks: "'The Ant and the Grasshopper' is a fable. What is another story that is a fable?"

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LC5 Recognizes different literary forms. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
Riddle 4,9-12,17-24 Song 3,6,8-10,12-14,23 Science Fiction 11,14,20,21,24 Tall Tale 13,15-17,19 Book Review 15,16,19 News Story 17,20-22 Possible Writing Targets - Experiments with writing a variety of the literary forms listed above. - Writes about something that could not really happen (fantasy). - Creates a fantasy ending for a story. - Creates and describes a fantasy character by using features from different animals.			

Literary Content in Reading (LC)

PS:
P: L
I: L
MS: L

LC6 Demonstrates comprehension of various elements of style.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Reads materials that contain a variety of elements of style. - Identifies passages that contain the same element of style. The following list includes suggested examples of elements of style. Volume numbers in the Scott, Foresman reading series are listed where appropriate. Alliteration 11,13,14,17,20,23,24 Anthropomorphism Exaggeration 12,13,15-17,19 Flashback 5,10-13,16,20,21,23,24 Foreshadowing 4,8,10,13,15-17,20,21, 23,24 Imagery 4,5,8-10,12,14-19,21-24 Irony 14,19,22-24 Literary allusion 13,17,18 Metaphor 12,14,17-19,21-24 Mood 5,12-17,19,21-24 Onomatopoeia 5,8,15 Parallel structure 13,17 Personification 4,12,14,16,21 Point of view 11,13-16,18,20,21-24 Pun 17,19	- Chooses imaginative situations from poetry (e.g., a flower trying to break through the surface of the ground). Encourages children first to pantomime, then to talk about what the flower would say and how it would say it. Then reads original poem to children for comparison. - Provides students with several examples of one element of style (e.g., suspense). Students analyze examples for what they see to be the essential characteristics. - Reads to or shows filmstrips, captioned films, etc. depicting a variety of examples of elements of style. Students are asked to do any of the following, as appropriate:	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Style vol K* *Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: poetry, fables, plays library books short stories children's magazines newspapers	After reading an appropriate passage containing a specified element of style, the student will: a) identify another passage that uses the same element of style b) create his or her own story which uses the specified element of style. For Example: Student reads a passage that contains the target element of style. ("The Ant and the Grasshopper" uses anthropomorphism, the assignment of human traits to non-humans, such as animals.)

LC6 Demonstrates comprehension of various elements of style. (continued)

PS:
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
Refrain 3,16 Repetition 5,12-14,22 Rhyme K-8,11-16,20,22 Slang 6,18 Suspense 15-21 Symbolism 13,15,17,19,24 Tone 14,15 Possible Writing Targets - Experiments with writing many of the elements of style listed above. For example: Point of view -- after reading a story (e.g., about the frog in the grocery store), different children write reports of the events from Carol's point of view, from her mother's point of view, from the frog's point of view, etc.	-Identify and describe the example. -Dramatize the example. -Illustrate the example. through drawings, murals. -Compare different examples of the same element. -Provides students with opportunities to incorporate elements of style in their creative writing.		Teacher asks: "Can you name another story that uses the same element of style that is used in 'The Ant and the Grasshopper'?"

READING/STUDY STRATEGIES (RSS)

The objectives presented in this goal area naturally focus on the content areas of instruction. Therefore, before examining these objectives, it is important to emphasize how learning in the content areas is contingent upon some of the basic premises of the reading and writing processes.

The role of experience is crucial to the reading of all materials, but the lack of experience is more likely to be of concern in content reading than in any other kind.

The importance of providing children with the opportunity to have first-hand and vicarious experiences (in movies, filmstrips, discussions, etc.) with the concept of a given selection in the content areas prior to their reading is absolutely essential. The other absolute essential is developing purposes for reading. Assigning pages without giving purposes or without helping children develop purposes for reading accomplishes nothing.

Although this curriculum guide is for language arts, it is recognized that reading and writing are not subjects in and of themselves and that they pervade all areas of the curriculum. It is recommended that the teacher take advantage of every opportunity to incorporate as many areas of the curriculum as possible into a given unit with reading and writing as the means for acquiring and conveying information.

Reading/Study Strategies (RSS)

RSS1 Consults the dictionary and locates needed words.

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Recognizes that words can be arranged in alphabetical order. -Uses knowledge of approximate location of letters. (If looking for the word "zoo," child doesn't have to start at "a.") -Uses knowledge of alphabetical order to locate entries in dictionary. -Decides whether or not a word is found on a page by using guide words. -Recognizes that entry words are in boldface type. -Alphabetizes words that have the same first two, three, or four letters. - Uses phone books and other reference sources requiring alphabetical order. - Locates variants and derivatives in dictionary by locating root words. - Uses cross references to find other words.	- Models using a dictionary in own work to encourage student use. - Provides many opportunities for students to alphabetize in functional situations (e.g., first or last names of classmates, common words, and vocabulary). - Uses familiar passage like Three Little Pigs, underlines certain words, and encourages children to come up with other words that mean approximately the same thing. Children check each other's words using dictionary. - Gives opportunities for students to choose the correct meaning of an entry by using contextual clues from the passage.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Dictionary vol 2* Locate Entries vol 2* Derive Meaning vol 2* Base Words vol 5* Alphabetical Order vol 7* Cross References vol 8* Derive Pronuciations vol 7*	When faced with the need to find the meaning of a word, the student will locate the word in the dictionary and make selective use of the information provided in the dictionary entry. It is suggested that these strategies be observed in a natural situation rather than one that is test-like.

RSS1 Consults the dictionary and locates needed words. (continued)

PS: L
P: L
I: L
MS: R

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
	- Encourages children to use the dictionary to find a variety of information -- -part of speech, pronunciation -affixes & root words -synonyms -abbreviations -spelling, plurals, punctuation, capital letters, etc. -Encourages dictionary use for further clarification of new concepts encountered in reading.	Entry Words vol 7 - 9 Illustrative Sentences vol 7 - 9 Syllables vol 7* Diacritic Marks vol 9* Pronunciation Symbols vol 9* Guide Words vol 7 - 9 Accent vol 10* Short Pronunciation Key vol 9* *Generally, after a term is introduced, it appears in most succeeding volumes.	

Reading/Study Strategies (RSS)

PS: L
P: L
I: L
MS: L

RSS2 Demonstrates use of standard elements in a book: title, table of contents, appendix, glossary, bibliography, and index.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Identifies the probable source of information (book part) for answering questions in a meaningful activity. - Identifies the types of information found in the following parts of a book. (Volume numbers in the Scott, Foresman reading series are listed where appropriate.) - Title 2,4,13 - Title Page - Table of contents 4-18 - Appendix - Glossary 7-24 - Bibliography - Index 13-15,18,23 Possible Writing Targets - Writes titles for creative stories. - Includes book elements in writing as appropriate (e.g., titles, table of contents, and bibliographies in reports).	- Models use of standard book elements in own work to find needed information. - Encourages use of parts of book for finding information related to child-generated questions in a content area. - Presents many opportunities for the functional use of standard elements of a book. Practices locating skills for the specific information needed by using different types of reading. - Presents standard elements of several books and asks students to analyze elements for type of material included and purpose.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Reference Tools vol 4* *Generally, after a term is introduced, it appears in most succeeding volumes. Other Materials: library books textbooks	When reading an appropriate book, the student will use the book elements to find necessary information, such as: a) find the name of the book (title). b) find out what the book is about (table of contents). c) find needed information that is located in the appendix. d) find the definition of unknown terms (glossary). e) find complete listing of references (bibliography). f) find the page number on which a desired topic is mentioned in the book (index). It is recommended that these strategies be observed during the student's nautral reading rather than in a contrived setting.

Reading/Study Strategies (RSS)

PS: L
P: L
I: L
MS: L

RSS3 **Can locate information in reference sources, such as almanacs, atlases, TV guides, etc.**

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Identifies probable sources of information (reference tools) for answering questions related to a meaningful task (see list below). - Identifies types of information found in reference tools. The following list includes suggested examples of reference tools. Volume numbers in the Scott, Foresman reading series are listed where appropriate. Almanacs 14,18,21-22 Atlas 18,22 Bibliographies 5,7-21 Classifieds Cookbooks Directories - rosters Encyclopedias 8,11-12,16-18,23 Gazetteers 5 Newspapers Store catalogs Telephone books/TTY directories 13 Thesaurus 9-11,14-15,18-20 TV guides Want ads 21	- Models the use of reference sources in own work to find needed information. - Encourages use of reference sources for finding information related to child-generated questions in content areas. - Presents students with examples of each reference source. Students analyze and determine purpose of the reference source and type of information included. - Provides functional opportunities for students to select the appropriate source to find needed information (e.g., glossary vs. dictionary, index vs. encyclopedia).	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Reference Tools vol 5 -23 Other Materials: See list in Student Targets	Given an information need (e.g., how to bake a cake) and an array of information sources (e.g., phone book, cookbook, newspaper), the student will identify the source that is most suitable to meet the information need. The student will then find the information in the selected source. For Example: Student is presented with four information sources: Yellow Pages, cookbook, Sears catalog, and a road atlas. Teacher asks: 1. Which source will probably include the address of a Chinese restaurant? Find the address of a Chinese restaurant in the source you have chosen.

RSS3 Can locate information in reference sources, such as almanacs, atlases, TV guides, etc. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
	- Provides opportunities for students to write and compile own reference sources. For example, class almanac, directory, want ads, class newspaper, Christmas catalog (wish list).		2. Which source will probably list the price of a new lawn mower? Find the price in the source you have chosen. 3. If I want to know the distance between Kansas City, Kansas, and Kansas City, Missouri, which source should I consult? In the source you have chosen, find the distance between those two cities. 4. If I want to learn how to make cherry cobbler, which source should I consult? Find the recipe for cherry cobbler in the source you have selected.

Reading/Study Strategies (RSS)

RSS4 **Uses information gained from textual aids to further comprehension.**

PS:L
P:L
I:L
MS:L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Identifies each of the following types of textual aids. - Identifies types of information found in the following textual aids. (Volume numbers in the Scott, Foresman reading series are listed where appropriate.) Annotations 5-8,11-12,17,21 By-lines Captions 9,11,13-18,20 Credit lines 15 Cross references Editor's note 19 Epilogues 12,20 Footnotes 14-15 Forewords 12,15-16,18 Grid lines 13-14 Headings 17 Headnotes 10-18 Guide words 14 Labels 2-7,10-17 Legends 16,18 Map keys 16-17,20 Outlines Postscripts 14,17,19,20-21	- Models use of textual aids as needed in own work. - Presents students with functional opportunities for using textual aids. - Encourages use of textual aids for finding information related to child-generated questions in a content area. - Presents newspapers, magazines, and books/textbooks. Students try to locate textual aids that appear in each source.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: Textual Aids vol 2 - 21 Other Materials: library books textbooks maps newspapers, magazines outlines (Also, see list in Student Targets column)	(For labels) When presented with a labeled object, the student will identify the label and indicate its meaning. For Example: Teacher shows a picture of a city bus. Teacher asks: "How can a person tell if this is the correct bus to take?" Student points to the bus destination sign. (For map keys) The student will use the key (list of symbols) provided with a map to interpret the information appearing at various locations on the map's surface.

RSS4 Uses information gained from textual aids to further comprehension. (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
Production Notes 12 Subheads 13-17,20 Symbols 13-14,15,17 Titles 2,4,13 - Selects the appropriate textual aid for a specific task. Possible Writing Targets - Experiments with many of the above textual aids in writing. For example: - writes annotations of books to keep in a class file - includes legends and keys in maps - uses headings and subheadings in outlines, etc.			For Example: Teacher provides a map and a map key. Teacher says: "Find a railroad track and trace its path with your finger."

Reading/Study Strategies (RSS)

PS:L
P:L
I:L
MS:L

RSS5 Uses various library indexing devices to find print (books, periodicals, monographs, etc.) and non-print (filmstrips, film, records, slides, videotapes) sources of information.

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process

- Uses the card catalog.
  - by title
  - by author
  - by subject
 	
- Uses some of the following index devices as appropriate.
  - Periodical indexes
  - Biographical indexes
  - Newspaper indexes
  - Encyclopedias
 	
- Locates and uses the following:
  - community information
  - filmstrips
  - movies
  - records
  - pictures
  - books on various topics.
 	
Possible Writing Targets
 	
- Uses library index devices to get information when writing reports, essays, etc.
	- Models use of indexing devices in own work as needed.
	
	- Encourages use of library for finding information related to child's leisure reading interests or child-generated questions in a content area.
	
	- Involves students in locating print and non-print materials for class lessons (e.g., films, encyclopedias, books).
	
	- Takes students to several libraries. Students locate and use several of the indexing devices and contrast their school library with others.
		Scott, Foresman Reading Unlimited, Teacher's edition
		
		Index References:
		
		Card catalog vol 10 - 21
		
		Other Materials:
		
		encyclopedias
		library index devices
		(See list in Student Targets column)
			First, the student will identify a topic, author, or title of interest. Then, the student will
			a) use one of the indexing devices to identify a potential source of information, and
			b) find the information in the library.
			
			For Example:
			
			Student identifies topic (e.g., the Civil War).
			
			Teacher says: "Use the card catalog to find the location of a book about the Civil War."
			"Go to that location on the shelf and find the book."

Reading/Study Strategies (RSS)

PS: L
P: L
I: L
MS: L

RSS6 Interprets information presented in a graphic or tabular format. (calendars, charts, time lines, etc.)

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Uses the following types of graphic and tabular materials to get information. - Identifies types of information found in the various types of graphic and tabular materials. Examples of such materials include the following. (Volume numbers in the Scott, Foresman reading series are listed where appropriate.) Calendars 5,12,18 Charts 4,7-21 Diagrams 3,7,11-12,14-16,19 Graphs 13,15-18 Identification keys 19 Maps 3, 5-21 Scales 15 Schedules 19, 20 Timetables 17 Tables 16-18 Time lines 15,18, 20-21	- Models use of graphic and tabular information in own work as needed (e.g. calendars, maps). - Encourages use of graphic or tabular formats for finding information related to child-generated questions in content areas. - Creates functional situations for students to use and make graphic and tabular materials. (e.g., bus schedules, weight/height charts, audiograms, students' own time lines) Students can contrast own charts with others.	Scott, Foresman Reading Unlimited, Teacher's edition Index References: graphic and tabular aids vol 3 - 21 (Also, see list in Student Targets column) Other Materials: textbooks	The student interprets information presented in a graphic or tabular format. Although factual information is the primary focus of this objective, if appropriate, student could be asked to identify trends and to specify causal relationships that may be inferred from the data. The student may be asked a question from one of the following categories: a) conclusions b) predictions c) inferences d) contrasts. For Example: Student reads a table. (See sample on next page.) Teacher asks: "Based on this table, which occupation will have the

RSS6 Interprets information presented in a graphic or tabular format. (calendars, charts, time lines, etc.) (continued)

PS: L
P: L
I: L
MS: L

Possible Student Targets	Possible Teaching Strategies and Activities	Materials	Evaluation Process
- Selects graphic and tabular information appropriate for particular task. Possible Writing Targets - Makes their own charts, diagrams, etc. in written work for content areas.		Expected Job Openings in the U.S. for 1981, 1982, 1983 |	Stenographers	Hospital Attendants	Mechanics, Repairmen | |---|---|---|---| | '81 | 53,000 | 10,000 | 100,000 | | '82 | 52,000 | 30,000 | 50,000 | | '83 | 53,000 | 50,000 | 20,000 |	most job openings in the year 1984?" (prediction) "Between 1981 and 1983, what job seems to be most affected by the gas shortage?" (conclusion)

INTRODUCTION TO THE WRITING PROGRAM

Writing at Kendall School is viewed as the complement of reading. Both activities focus on the meaning of printed language - readers attempt to get meaning out of print, writers attempt to put meaning into print. As with reading, writing is viewed as a language process; like reading, it is best learned through functional, pragmatic activities that tap students' interests, their knowledge of the subject, and what they know about language. Emerging writers should be allowed, in fact, encouraged, to take risks as they explore their developing skills on paper.

In recent years, studies related to how writing is learned have begun to change instructional practices in the classroom. One example of this is a change in the concept of the writing task itself. Writing is no longer viewed as the culmination of learning a number of skills (i.e., grammar, spelling, punctuation, etc.) in isolation and then applying them to a writing assignment. Parallel to other language learning tasks, writing skills are best learned in the context of the student's own efforts. in other words, writing is learned by writing. When given many and varied opportunities to write, students are able to practice previously learned skills and to experiment with new ones out of a practical need for their application to the task. The implications here for the classroom are that students need time to write and they need established purposes for writing.

Other studies about how writing is learned have sensitized teachers to the uniqueness of the development of this craft for the individual student. As in learning other new skills that require the coordination of a number of different factors, emerging writers are capable of focusing on and applying a limited number of these factors at a time. Once certain factors are mastered, they become automatic and new factors, or problems, arise to take their place. In fact, previously mastered skills may disappear for a time while the writer attempts to solve problems in the use of newly emerging skills. The pattern in which writing skills emerge is similar to the developmental process of spoken/ signed language learning.

This view of writing as a developmental, language-learning process has several implications for the classroom. First, instruction is most effective when teachers "tune in" to the skills that are current problem areas for individual students. Helping a student implement a new skill at a time when it is needed creates an invaluable learning experience. The second implication is that teachers may often need to focus their evaluations on a limited number of skills at a given time. Evaluation

should reflect a sensitivity to those skills that are pertinent to a student with regard to his/her unique development as a writer. Typically, this would limit evaluation to skills that have become automatic or to those that are emerging.

And finally, studies about writing have begun to shift instructional focus from the "what" to the "how to" of writing. Analysis of how writers write points to the importance of different stages in the writing process. These stages are used by the student to incorporate the different parts of the writing task. Although the use of these stages varies instructionally, depending upon the nature of the writing task and the student, teachers are beginning to be aware of the fact that students cannot include all known skills in a piece of writing at one sitting. Instead of assigning a writing task, allowing 30 minutes of class time for its completion, grading it overnight for all errors, and being done with it, teachers are giving more time and focus to the following: prewriting activities, drafting, conferencing or responding, revising, editing, and post-writing activities.

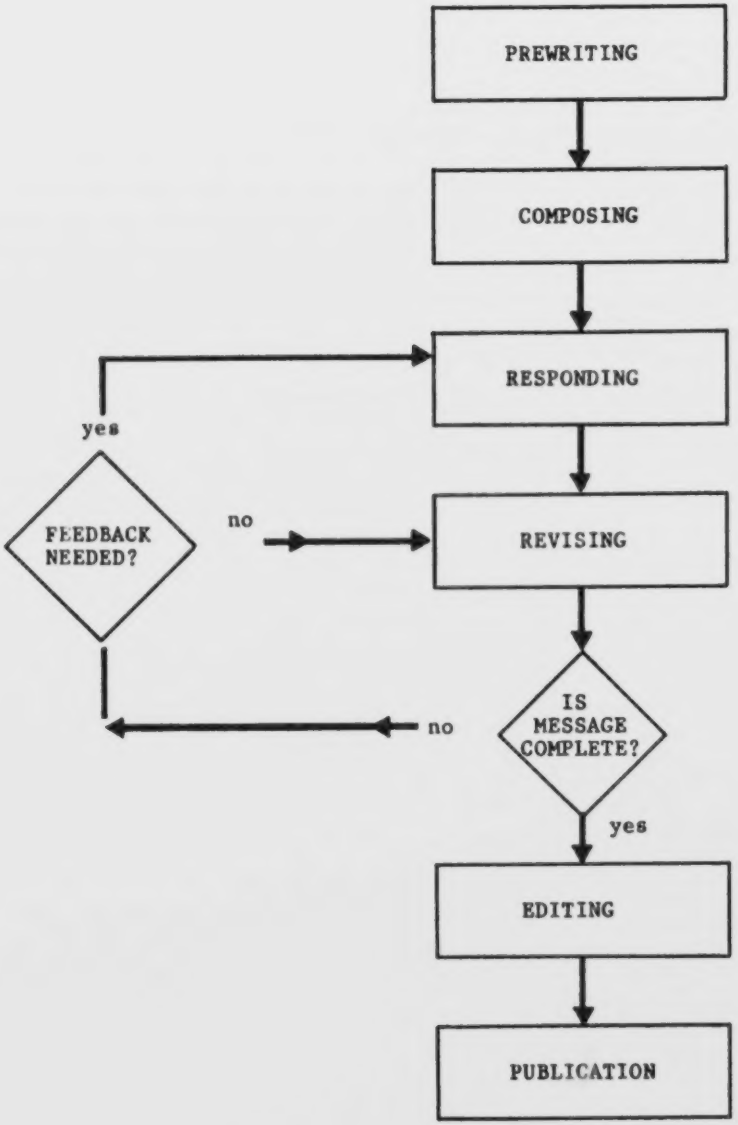
These new developments in the area of writing point to particular kinds of knowledge that writing teachers should be familiar with: 1) the writing process, 2) the various functions or applications of writing as a language process, 3) the general developmental tendencies of writers, and 4) how all of the previous information applies to the evaluation of writing. Each of these factors is explored in the following sections. They include a description of the writing process with suggested classroom strategies, a list of writing objectives to represent the various language functions, and an overview of evaluation strategies with developmental tendencies.

THE WRITING PROCESS

The theory of writing as a process task has been documented by numerous individuals and various institutions. The National Writing Project, Donald Graves, Susan Sowers, Lucy McCormick Calkins, and Donald Murray are names that are commonly associated with this theory of writing. The writing process described here borrows from their work and others to provide an overview of the various stages of the development of a piece of writing. These stages include prewriting, composing, responding, revising, editing, and publication. While most of the stages of this process are writer-initiated, the response stage reflects action on the part of the reader. It is included here to emphasize the importance of writer/reader interaction in the development of a piece of writing.

The stages are depicted in the flow chart on the following page in the order that they would occur instructionally in the classroom. It is important to note, however, that in many cases the process should not be strictly adhered to as it is described. For example, very young writers may be limited in their abilities to revise and/or edit their work. [There is documentation, however, that even first graders are capable of certain types of revision (Graves, 1983).] Also, application of the process varies according to the different purposes for writing. Public writing, work that is to be shared with an audience, is probably taken through each stage of the process in order to have a well organized, concise, "clean" copy for the reader(s). Conversely, private writing, that which occurs in journals and diaries, is rarely responded to by others for the purposes of revision and/or editing. In other words, teachers should use their own discretion, relying on their knowledge of the students and the purpose of the activity, when applying the writing process in the classroom.

FLOW CHART OF THE WRITING PROCESS



PREWRITING

Prewriting is the label used to identify the stage of the process in which students organize information, develop ideas, and clarify feelings before they write. Prewriting activities should motivate students to write, help them identify topics, and explore their knowledge of the subject. The purpose of the writing assignment and the intended audience should also be identified in prewriting activites. At times, a specific skill necessary to a particular writing task might be introduced at the prewriting stage. For example, if the students were to write a letter to a public official asking for specific information, the correct form for a business letter could be discussed or modeled as a prewriting activity.

Strategies

The classroom that promotes prewriting activities has an abundant source of materials available for student use. The atmosphere in the classroom is conducive to interchange among students as they help one another focus on their topics and develop the information needed for writing. Below are some typical activities that one might find in a classroom during the prewriting stage of the writing process:

- Brainstorming subjects, ideas
- Listing interests, subjects
- Participating in timed writing about topics
- Giving specialty, oral (signed) reports about topics of knowledge
- Discussing the form, audience, and purpose of a particular task
- Gathering information by surveying materials, taking notes, interviewing, planning field trips
- Drawing pictures and discussing them
- Dictating ideas
- Using ordering, organizing techniques such as outlines
- Narrowing, clarifying the topic through discussion and/or writing

COMPOSING

Technically, composing is what happens each time a student writes. At this stage of the process, however, the term refers to the initial act of writing in which fluency and content are the focus of the work. Composing is what happens when students put pencil to paper for the initial draft of a writing task. It is the part of the process in which ideas, thoughts, and feelings are put into print. As previously mentioned, writers usually need to write several drafts in order to coordinate all of the factors involved. At this stage of the process the goal should be on expression; students should be encouraged to write first drafts with little concern for grammar, mechanics, and/or form.

Strategies

Certain types of activities may be used during this stage of the process to promote fluency and audience awareness. Examples of these are as follows:

A. Activities that develop fluency
   - Free writing for a specific length of time about a subject
   - Journal writing
   - Writing in learning logs
   - Recording thoughts about a story
   - Dictating ideas to another person

B. Activities that develop audience awareness
   - Writing to a given audience for a specific purpose (i.e., letters of invitation)
   - Selecting an event, writing about it twice, to different audiences
   - Writing stories or a lesson the student has learned for a younger audience

RESPONDING

During the response stage feedback from an outside reader is given to the writer about his/her work. It is at this stage in the process that the writer has an opportunity to get a reaction to what has been written. Because writers already know the information that they wish to convey, it is often difficult for them to objectively evaluate the clarity of their message. Is the information organized appropriately? Is there sufficient detail to back up main points? Is the tone appropriate for the purpose of the task? These are some of the questions that can best be answered through feedback from a reader. Writers need answers to these types of questions in order to revise their work in the next stage of the process. While feedback that is given during the response stage of the process may serve as a final evaluation of the piece, it is more likely to be used to aid the writer in his/her revisions.

Strategies

Compared to past classroom practices, in which responding was typically performed by the teacher for the purposes of final evaluation, responding currently occurs in a variety of ways for a variety of purposes. Response may also be directed toward different aspects of the writing piece, depending upon the nature of the task, its purpose, and the writer's stage in the process. For example, responses to an initial draft of a fictitious story could be performed by a peer, focusing on the clarity of the message. A later draft of the same work could be responded to by the teacher for the purposes of improving grammar, spelling, and/or punctuation. When response is given to a later draft of a writing piece about the conventions of writing (spelling, punctuation, etc.) it is for the purposes of editing the work.

A summary of some of the variations of the response stage of the writing process are as follows:

A. Who responds
   - Peers
   - Teachers

B. How response is given
   - Written comments
   - Informal suggestions as students write
   - Individual conferences (student-student, teacher-student)
   - Group conferences (students only, students and teachers)
   - Markings (i.e., invented markings standardized for a class, traditional proofreading marks)

C. Subject of response
- Topic
- Content, meaning
- Organization
- Linguistic concerns (grammar, word choice, etc.)
- Conventions of writing (spelling, punctuation, etc.)

REVISING

Revising is rethinking what has already been written in order to improve it in the next writing. It is the stage in the writing process in which students add, delete, substitute, and/or rearrange information at the message or concept level. Students may revise and rewrite a piece only once, but usually several revisions are necessary, particulary for older students who have more information to include in their work. Also, students may revise their work without feedback from an outside reader, but they are more likely to use information from a peer or their teacher to help them make changes in their work.

Strategies

Whether the information comes from an outside reader or from the writer, revising requires knowledge of specific criteria related to the task. These criteria are related to the following factors: the content, purpose, and audience of the writing piece; organization, unity, coherence, and use of language. Listed below are examples of some of the questions that might be used as a checklist during the revision stage of the writing process:

- Does the content of the piece achieve its purpose?
- Are thoughts clear and logical?
- Are statements supported with adequate detail?
- Is the style appropriate for the audience?
- Is the topic limited to the intended purpose?
- Do the topic sentences, transitional words and phrases enhance unity?
- Is the organization consistent with the form and purpose of the piece?
- Is the message developed well? Is it complete?

EDITING

After a piece of writing has been revised for topic, content, organization, unity, and coherence, it is ready to be edited for the conventions of writing. Editing is the part of the writing process in which errors at the sentence and word levels are corrected. Students may edit their own work (with training and 2 checklists), or they may use input from a reader (response) to make corrections.

Strategies

When a piece of work is being edited with feedback from an outside reader, certain standard marks are often used to indicate where and what kinds of changes are needed. Teachers often choose to put proofreading marks in the margins of the paper, however, to encourage students to locate errors and necessary changes for themselves.

Examples of some of the standard proofreading marks are as follows:

- sp. — spell correctly
- cap. — adjust for capitalization
- — transpose
- — new paragraph
- — delete away something
- — add a period
- — add something
- — add a comma
- — add quotation marks

PUBLICATION

Publication represents all activities that occur once the writing piece is in its final, completed form. It is included here as an important stage of the process and a reminder that writing should always occur for a specific purpose. Whether the task involves public or private writing, the purpose of writing is defeated if the work is evaluated and forgotten.

Strategies

Below are some of the ways that written work can be communicated to others or preserved for personal use:

- Making books, diaries, journals
- Printing a school newspaper
- Sending letters, order forms, invitations
- Posting written pieces on a central bulletin board
- Reading to other classes
- Sharing writing within the class
- Exchanging writing between classes, schools

WRITING OBJECTIVES

The following objectives are based on the functions of writing as a language process. They are similar in many ways to the functions that are identified in the reading section of this curriculum guide. Below each objective is a list of activities or strategies that teachers might use as a reference to implement the objectives. Each objective is appropriate for students at all levels as demonstrated in the differences in skill levels required for the different activities. The activities are listed in a general hierarchy from simpler to more difficult. Although older students may often perform some of the simpler tasks, younger students will not be able to do many of the more difficult activities.

1. The student **writes to record** information for practical, functional purposes.

   - Completes library pocket cards.
   - Completes field trip permission forms.
   - Completes calendar with dates, days of the week, months, and year.
   - Dicates words, phrases, captions, labels.
   - Writes captions for a picture album.
   - Writes requested information on test forms.
   - Writes requested information on personal information forms.
   - Writes a paragraph explaining the steps involved in a specific task.
   - Writes the correct sequence for a set of directions.
   - Records information from a TTY, telephone call.
   - Writes information on order forms.
   - Writes applications for magazine subscriptions.
   - Takes notes from speakers, from personal reading.
   - Writes notes for personal use: meeting decisions, plans, assignments, announcements.

2. The student **writes to persuade** or influence the readers' thoughts and/or actions.

- Writes (dictates) invitations with directions.
- Writes directions in logical sequence using directional (North, South, East, West) and sequencing (next, then, after, etc.) words.
- Writes classroom rules.
- Writes paragraphs illustrating directions.
- Writes advertisements, commercials.
- Writes persuasive paragraphs.
- Writes persuasive letters to newspapers, businesses, political figures.
- Writes classified ads.
- Writes editorials stating personal opinion with supporting ideas.
- Writes campaign speeches.
- Writes criticisms of literary works.

3. The student **writes to report** information to others—to give a detailed account of an event or experience.

- Dictates "news" events from home: describes experiences for class.
- Writes reports on observations of class pets, art/science projects
- Writes news reports about factual news incidents, including who, what, where, when, why, and how.
- Writes announcements, makes posters for upcoming events.
- Writes reports based on facts gathered from reading.
- Describes personal events for others (reports on field trips for other classes).
- Writes headlines for news articles.
- Reports about performances, books, movies, social events, spors events, and TV programs.

4. The student **writes to interact** with a specfic, known audience.

- Copies a message to give to someone.
- Combines words to convey meaning.
- Writes short notes, messages.
- Writes thank-you notes.
- Writes friendly letters using a model.
- Writes invitations using a model.
- Writes business letters using a model.
- Writes dialogues.
- Writes invitations, friendly letters, business letters without forms.
- Writes stories for younger children.
- Writes interview questions.
- Writes plays.

5. The student **writes information in an expository manner**, analyzing the subject matter and explaining or presenting it objectively with detail.

- Dictates descriptions of events, people, objects.
- Writes descriptions of objects, events, people.
- Writes paragraphs with topic sentences, supporting details.
- Writes descriptive paragraphs.
- Reports facts based on observations, readings.
- Summarizes literary work (book reports).
- Writes stories based on historical events, characters.
- Writes informal essays (ideas, arguments presented in a relaxed, humorous way).
- Writes formal essays (ideas, arguments, based on facts, logic and presented in an authoritative way).
- Writes character studies with generalizations and specifics based on a character in a story.
- Writes biographical sketches.
- Writes a learning log (writes to explain a presentation, concept, or lesson).

6. The student **writes to express personal thoughts and feelings** in a variety of forms.

- Dictates stories, ideas, captions to drawn pictures.
- Writes titles for stories.
- Writes captions for pictures.
- Writes descriptive, imaginary paragraphs.
- Keeps a diary or personal journal.
- Writes poetry, rhymes, riddles.
- Writes stories with pictures as stimulus.
- Records personal, historical, imaginary events for a narrative.
- Writes original stories.
- Writes original beginnings, middles, endings for stories.
- Writes personal essays.
- Writes personal responses to literary works.
- Writes personal responses to cultural events (art, drama, etc.).

WRITING EVALUATION

The evaluation section of the writing program contains the following information:

1. Developmental Tendencies of writing skills for elementary aged, hearing impaired students based on research of the KDES student population.

2. Descriptions of different methods of evaluating written work including holistic evaluation, analytical evaluation, and primary trait evaluation, with guidelines for using each one.

DESCRIPTION OF THE DEVELOPMENTAL TENDENCIES

The information in the "developmental tendencies" section, provided below, is taken from holistic evaluations of Kendall School students. The information was gathered over a three year period as part of a research project aimed at identifying features of writing that tend to develop simultaneously at different levels. Descriptions of the features have been developed by research specialists, verified by teachers, and validated with additional samples of student work. The developmental information given here reflects the emergence of writing skills that apply to all modes of writing: Message Information (How clear and controled is the meaning of the message?), Linguistic Information (How correct and sophisticated is the grammar?), and information about the Mechanics of Writing (How well developed are skills for spelling, punctuation, form, capitalization, etc.?).*

The "developmental tendencies" section is organized according to three factors to facilitate its use with the different methods of evaluation. First, the information is organized according to age categories. Therefore, a student's skills may be analyzed within a limited age bracket. Second, the information is arranged in strands, or columns, so that the development of a single skill (eg., Message Information) may be analyzed in isolation. And finally, the information is arranged collectively according to steps of development. Horizontal lines designate the beginning or end of

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* Definitions of terms used in the "developmental tendencies" section are included in the glossary to the guide.

each step. Skills across the three areas of development within a step tend to emerge simultaneously for many students. For example, preschool students' writing in the beginning stages of development typically includes (or lacks) the following information: the absence of a message that the reader can reconstruct; no grammatical information; linear writing with perhaps a name, copied words, and spaced-like discourse.

Users of the "developmental tendencies" will also find an overlapping of skills from age group to age group (i.e., higher level preschool skills are very similar to lower level primary skills). This is due to the fact that the information is based on actual writing samples from the students in departments, rather than the school as a whole. This approach was taken because different departments tend to emphasize different skill areas. Periodically, additional samples will be collected in order to reassess the validity of the information. As student populations from department to department change, the "developmental tendencies" will be adjusted accordingly.

The "developmental tendencies" demonstrate the emergence of writing skills of a specific population of students-those at KDES. They are provided as guidelines to skill development for teachers of the hearing impaired in other programs. However, because student populations and instructional practices may differ from program to program, caution should be used when applying the information to evaluate other students. If students' developmental patterns vary from those listed here, the "developmental tendencies" should be adjusted accordingly or new criteria should be developed.

The "developmental tendencies" were obtained using only one form and mode of writing. The students were asked to write a story based on a picture. Additional research is needed to evaluate the extent to which the information can be generalized to other forms and modes of writing.

DEVELOPMENTAL TENDENCIES

(Preschool students: ages 2-5)

Message Information	Linguistic Information	Conventions of Writing
message cannot be reconstructed (emerging: use of pictures)		linear mock writing (few, if any, conventional letters) (emerging: first name, copied words, spaced-like discourse)
message cannot be reconstructed (emerging: use of pictures)		little, if any, mock linear writing conventional letters and /or numbers predominate (emerging: capital and lower case letters, name, copied words, spaced like discourse)
message cannot be reconstructed		at least one conventional spelling conventional letters and/or numbers

Continued

(emerging: use of pictures)		capital and lower case letters (emerging: name, invented, aided, and/or copied spellings, spaced like discourse, spaces between words)
message cannot be reconstructed		conventional letters capital and lower-case letters
(emerging: use of pictures)	at least pairs of words fit together (emerging: pronouns)	some conventional spelling invented, aided, or copied spelling (emerging: name, spaced like discourse, spaces between words)
gist of message can be reconstructed	several M-units attempts pronouns topic unified through repetition	capital and lower-case letters invented, aided, and/pr copied spellings conventional spelling predominates (errors do not disrupt meaning)

Continued

(emerging: use of pictures)		spaced-like discourse spaces between words name (emerging: punctuation)
message fairly easy to reconstruct (emerging: use of pictures, sense of audience, unified topic, attempts to involve reader)	English word order predominates attempts pronouns	attempts punctuation capital and lower-case letters conventional spelling predominates invented, aided, and/or copied spellings spaced like discourse spaces between words name

(Primary students:ages 5-9)

Message Information	Linguistic Information	Conventions of Writing
message cannot be reconstructed		mock writing some conventional letters (emerging: capital and lower case)
message cannot be reconstructed	inventory of known letters or words	conventional letters predominate capital and lower case letters (emerging: some conventional spelling, invented and/or aided spellings)
message cannot be reconstructed	at least pairs of words fit together	conventional, invented and /or aided spellings conventional letters predominate capital and lower-case letters

Continued

		(emerging: spaces between words, spaced-like discourse)
message cannot be reconstructed (emerging: unified topic)	at least one M-unit (emerging: articles, adjectives)	conventional, invented and/or aided spellingss attempts capitalization spaces between words (emerging: spaced like discourse)
context-dependent gist of message can be reconstructed (emerging: longer message, unified topic)	several M-units (emerging: articles, adjectives adverbs, pronouns)	some successful capitalization conventional, invented and/or aided spellings conventional spelling spaces between words (emerging: punctuation, spaced like discourse)
message fairly easy to reconstruct (problems due to spelling errors) unified topic	attempts English word order repetitive due to: limited number of subject nouns	some successful capitalization conventional, invented, and/or aided spellings

Continued

context-dependent (emerging: attempts to involve reader, detail)	(emerging: articles, adjectives, adverbs, pronouns)	(emerging: spaced like discourse, punctuation)
unified topic message fairly easy to reconstruct; problems due to: a) context dependency b) no sense of audience (emerging: attempts to involve reader, detail)	English word order attempts variety of sentence types attempts pronouns attempts articles (emerging: adjectives, adverbs, cohesive language)	some successful capitalization conventional spelling predominates spaced-like discourse (emerging: indentation, punctuation)
   message easy to reconstruct somewhat context-dependent detail (emerging: attempts to involve reader)	 attempts pronouns attempts articles attempts a variety of verb tenses attempts to make language cohesive adjectives (emerging: complex sentences, temporal markers, adverbs)	some successful capitalization spaced like discourse some successful puntuation (emerging: indentation)

message easy to reconstruct	attempts to make language cohesive	some successful punctuation
detail	adjectives	
control of content	successful use of the following predominates:	successful capitalization predominates
(emerging: message not context dependent)	pronouns, articles, choice of verb tense	(emerging: indentation)
	sophisticated language use: i.e., introductory adverbial clauses, multiple verb phrases,	

(Intermediate students:ages 9-12)

Message Information	Linguistic Information	Conventions of Writing
message cannot be reconstructed	clusters of words seem to fit together (emerging- articles, pronouns)	conventional, invented, and/or aided spelling attempts capitalization (emerging: punctuation)
message cannot be reconstructed (emerging: unified topic)	at least on M-unit repetitive due to: a) overuse of limited no. of common nouns b) lack of variety of sentence patterns (emerging: irregular past tense, articles, pronouns)	conventional spelling conventional, invented, and/or aided spellings attempts capitalization (emerging: spaced-like discourse, indentation, punctuation)
gist of message can be reconstructed context dependent unified topic	several M-units (emerging: adjectives, future tense, articles,	attempts capitalization conventional spelling predominates

Continued

	pronouns, irregular past tense)	spaced-like discourse (emerging: indentation, punctuation)
context dependency unified topic message can be reconstructed with some difficulty (emerging: detail, sense of audience)	English grammar developing with lack of control in such structures as: verb tenses, pronouns, reflexives word choices sometimes inappropriate (emerging: progressive tenses, past tense endings, adverbs, cohesive language, articles, pronouns, irregular past tense, adjectives future tense)	spaced like discourse attempts capitalization attempts punctuation (emerging: indentation)
message fairly easy to reconstruct detail (emerging : not context-dependent, sense of audience)	English word order predominates adjectives (emerging: articles, pronouns irregular past tense	attempts capitalization attempts punctuation (emerging: indentation)

Continued

	future tense, past tense endings, progressive tenses, cohesive language)	
detail	adjectives	
message easy to reconstruct	grammatical English predominates	successful capitalization predominates
not context dependent	adverbs	successful punctuation predominates
control of content	cohesive language	(emerging: indentation)
	some complex sentences	
	successful use of the following predominates: -irregular past tense -pronouns -past tense endings -articles -progressive tense	
	(emerging: future tense)	

(Middle School students:ages 12-15)

Message Information	Linguistic Information	Conventions of Writing
message cannot be reconstructed	clusters of words seem to fit together (emerging: past-tense endings)	attempts capitalization attempts punctuation conventional spelling predominates (emerging: spaced like discourse)
gist of message can be reconstructed context-dependent	several M-units (emerging: articles, irregular past tense, past-tense endings, future tense, pronouns)	attempts capitalization attempts punctuation conventional spelling predominates (emerging: spaced like discourse, indentation)
message can be reconstructed with some difficulty	repetitive due to: a) overuse of limited no. of common nouns b) lack of a variety of sentence patterns successful use of articles predominates (emerging: past-tense endings,	attempts capitalization attempts punctuation (emerging: indentation)

Continued

	irregular past tense, future tense, pronouns)	
message fairly easy to reconstruct; problems due to: a) context dependency b) no sense of audience (emerging: unified topic)	English grammar developing with lack of control of such structures as: -verb tense -pronouns -reflexives successful use of articles predominates adjectives (emerging: progressive tenses, adverbs, past-tense endings, irregular past tense, future tense, pronouns)	successful punctuation predominates attempts capitalization (emerging: indentation)
message fairly easy to reconstruct context-dependent unified topic detail (emerging: sense of audience, not context-dependent)	attempts variety of sentence types adjectives English word order predominates (emerging: complex sentences, cohesive language, past-tense endings, irregular past tense,	successful capitalization predominates successful punctuation predominates (emerging: indentation)

Continued

	future tense, pronouns, progressive	
	tenses, adverbs)	
message easy to reconstruct	some complex sentences	(emerging: indentation)
	adjectives	
detail		
	English word order predominates	
	successful use of the following predominates:	
somewhat context dependent	-pronouns	
	-irregular past tense	
control of content		
	adverbs	
	cohesive language	
	(emerging: grammatical English in most sentences, past-tense endings, future tense, progressive tenses)	

METHODS OF EVALUATION

Listed below are descriptions of three commonly used methods of evaluating writing and procedures for using each one.

Holistic Evaluation

Holistic evaluation is a fast, easy scoring procedure that is based on an impression of how well the student wrote. The piece of writing in question is compared to established criteria or to model samples of similar work . A single score is obtained in a matter of minutes to represent the rater's impression of the overall effectiveness of the writing. Holistic papers are not marked, and the score does not provide information about individual features of writing performance. In other words, a piece of writing that contains many misspellings could receive a high holistic score if the misspelled words do not affect the quality of the work as a whole. Holistic evaluation will not provide specific information for establishing instructional objectives. It will, however, give information about how classmembers compare with each other on a given writing task. Holistic evaluation may be useful in terms of initiating a class discussion about the characteristics of a good piece of writing.

Holistic Evaluation Procedures

1. **Determine the mode and form of writing to be tested. Develop an item, either written or signed/spoken, that will elicit the desired response from the students and implement the assignment.**

   Example: (Persuasive writing, writing an editorial)

   Pretend that your school has a new rule that requires all students to arrive at school by 8:15 am, instead of 8:45 am, everyday for a half hour study period before classes start. Your friends have asked you to write a letter for the school newspaper against this policy. Your letter is supposed to make the administration change its mind and cancel the new rule. You must give reasons why you think this is a bad rule and why it must be changed.

2. **Read all of the papers and classify them along an imaginary scale of superior, good, fair, and poor.** This will be a judgement based on one's experience as a teacher of language arts. For

larger classes of students, it may be helpful to select four model papers that are representative of the four categories. These papers may then serve as "range- finders" for classifying the other papers in the group. Smaller groups of papers may simply be rank ordered along a four point scale from best to worst.

3. **Once the papers are classified into one of the four groups, each group may be analyzed according to the "developmental tendencies."** First, find the appropriate age group represented by the class (preschool, primary, etc.). Next, match the skills represented in each group of papers to the same level of skills in the "developmental tendencies." The information in the "developmental tendencies" (message, linguistic, and conventions of writing) should be read horizontally as the assessment will include all of these features. Each group of papers may span several horizontal sections of the "developmental tendencies." However, it is also possible, for homogeneous groups of students, that the papers will cluster at one or two sections.

Keep in mind that the purpose of holistic evaluation is to obtain a score for the overall quality of a piece of writing, as compared with other samples of similar work. Plotting the papers according to the "developmental tendencies" is simply a way to assess what kinds of skills are representative of a particular category. This analysis should occur after the holistic scoring so that it does not influence the rater's judgement by focusing on particular skills.

4. **After the papers have been classified, number scores or letter grades may be assigned to the papers in each category.** (eg., papers in the highest category might receive a score of "4" or an "A" letter grade.) It is not advisable, however, to use holistic evaluations, or any other evaluation, as the sole determiner of a student's grade. Since holistic evaluations rank students' work within a group, it is possible that the entire group reflects work that is either above or below an expected quality.

Analytical Evaluations

Analytical evaluations are used to critique aspects of writing that are found in all types of written work, regardless of the mode (eg., clarity of the message, grammar, spelling, etc.) The number and type of features to be evaluated are isolated and judged against a set of criteria established for each one. Individual scores are obtained and reported for each feature. Analytical evaluations may or may not reflect the overall effectiveness of the written work. This depends upon

how comprehensive the selected features are and how significant they are to the task. Studies have shown that certain features, such as ideas, wording, and organization, are more critical to the effectiveness of a piece of writing than others. Analytical evaluations are most appropriately used to measure and report a student's ability to deal with specific aspects of writing. This method of evaluation gives specific guidelines for refining and improving students' skills in certain areas.

Analytical Evaluation Procedures

1. **Determine the mode and form of writing to be evaluated. Develop an item (see #1, Holistic Evaluation Procedures) and administer the test to the students.**

2. **Select the appropriate age group of "developmental tendencies" to use for the evaluation. Number or assign consecutive letters to the sections in each column or strand, starting with the lowest section and working up to the highest. Number only the sections that contain new skill information** (i.e., do not number a section is the same as the previous section).

   Example: In the preschool age group, for the column "Message Information", there are three sections of information to be numbered -

   1 = message cannot be reconstructed, (emerging:use of pictures)
   2 = gist of message can be reconstructed (emerging: pictures)
   3 = message fairly easy to reconstruct (emerging: pictures, sense of audience, unified topic, attempts to involve reader)

3. **Consider each column of information in isolation. Read the paper to be evaluated and find the highest section of skills represented in the work. The number of that section is the score for that skill area.** Ultimately, each piece of writing will have three scores, one for each column of information.

   Example: Primary student with a score of 2/4/4 demonstrates the following skills -

   Message Information (2) = message cannot be reconstructed, (emerging: unified topic)
   Linguistic Information (4) = several M-units, (emerging:articles,

adjectives, adverbs, and pronouns)

Conventions of writing (4) = conventional, invented and/or aided spellings, attempts capitalization, spaces between words, (emerging: spaced like discourse)

4. **The scores should always be defined with the criteria upon which the scores are based (i.e., the skills represented be each score).**

Primary Trait Evaluations

Primary trait evaluations, like analytical evaluations, focus on specific traits of writing. However, primary trait evaluations are situation specific; they do not focus on traits that apply to all forms of writing. Primary trait evaluations analyze a piece of writing in terms of its ability to achieve its intended effect. In this respect, it is the method most closely aligned with audience awareness. Primary trait evaluations ask the following types of questions: Does a mystery story excite and entertain the reader? Does a persuasive editorial alter the reader's point of view? Does a literary review effectively summarize the work? Obviously, primary traits and their criteria for evaluation will vary according to the mode of writing and its assigned form. The criteria for assessing the effectiveness of a campaign speech (persuasive writing) will be very different from the criteria for writing a good poem (expressive writing). Primary trait evaluations are designed to give specific information about the student's effectiveness in a selected form of writing.

Primary Trait Evaluation Procedures

1. **Determine the mode and the form of writing to be tested.**

   Example: Mode - The student writes to express personal thoughts and feelings. (objective 6)
   Form - Writes original stories

2. **Based on the mode and form, develop a test item, either oral/signed or written, that will elicit consistent responses from the students.**

Example: Choose a set of similar pictures that depict people, action, and a setting. Ask the students to select one of the pictures and write a story about it. Ask them to think about what may have happened before and after the picture in order to include a beginning, middle, and end to the story.

3. **Develop the criteria for evaluating student performance on the primary traits.** This will have to be done on an individual class basis primarily because of the differences in skill levels of the students. Also, it is impossible to include here criteria for all possible modes and forms of writing that could be chosen for evaluation. Information about the types of traits important to a particular mode of writing must come from the teachers expertise and expectations for the students. Criteria for student performance on these traits must come from samples of the students' work. Suggested guidelines are as follows:

   a) **Determine the traits that are critical to the effectiveness of the mode and form of writing to be evaluated** (eg., story structure, character development, theme, etc.) This will be based on information about the mode and form plus expectations for the students to be tested. Remember, primary trait evaluations do not analyze general writing skills (spelling, grammar, etc.) unless they are critical to the effectiveness of the particular mode and form of writing.

   b) **After the students have had experience and instruction writing in the given mode and form, collect several samples of their work.**

   c) **Sort the samples into four categories from best to worst,** using procedures described in the holistic evaluation section.

   d) **Anaylze each category of papers to assess the skills represented in each primary trait area.**

      Example: (According to sample item, #2)
      Skills for the primary trait of story structure, based on student samples, might include the following -
      1) papers that describe an event depicted in the picture
      2) papers that list a series of events
      3) papers that contain a story structure with a beginning, middle, end

e) **List the criteria for each primary trait combining the expectations for the task (a) and the information about the levels of the students' skills (d).**

4. **Administer the test item and evaluate the papers according to the established criteria.** Scores may be used to represent the different criterial categories as long as they are interpreted with the information from the category.

INTRODUCTION TO THROUGH-THE-AIR LANGUAGE

The KDES language program is based on the premise that language develops out of the student's referential and interactional use of language. Instructionally, our goal is to provide students with contextual learning experiences that evoke such functional use. In order to be effective in our instruction, however, we must be able to assess our students' language skills at any given time and establish objectives as the basis for instruction. At KDES this is accomplished through the use of the Kendall Communicative Proficiency Scale (KCPS), which is referred to as P-Levels.

The KCPS is a descriptive, developmental scale which is used to rate students' through-the-air language proficiency. A student's language objective, therefore, is always to reach the next level of proficiency (P-level) on the scale. According to program evaluation findings, KCPS ratings correlate highly with measures of reading comprehension from the Standard Achievement Test (SAT) and with student network ratings in the curriculum goal area of Understanding the Reading Process. The high correlation between the proficiency levels and the SAT measures of reading comprehension, a norm referenced achievement test, underscore the validity of the P-Levels as a measure of language development.

The following information describes the composition of the KCPS in depth. Instructions are provided for using the scale along with criteria questions for assessing student performance.

The Kendall Communicative Proficiency Scale

The Kendall Communicative Proficiency Scale (P-Scale) is a 14-point scale for rating the communicative proficiency of deaf and hard-of-hearing children. Each point on the scale, or proficiency level, represents a comprehensive evaluation of the diverse but related factors that enter into the student's communicative competence.

The P-Scale consists of eight summary levels of language development (P-0+ through P-7), with six intermediate levels (P1+ through P6+). The summary levels are written in paragraph form. Each level defines a range of proficiency with respect to a criterial category of information about language development. Starting with level P-1, there are intermediate levels or half steps between the summary levels (P-1, P-1+, P-2, P-2+, P-3, P-3+, P-4, P-4+, P-5, P-5+, P-6, P-6+, P-7). The intermediate levels are defined only as midpoints of development between the summary levels.

Each rating level of the P-Scales is defined in terms of the following criterial categories: reference, content, cohesion, use, and form. Reference is used here to focus on the extent to which the student can make reference beyond the immediate environment. Content refers to the kinds of things the student communicates about. Cohesion may be considered an aspect of the communicative function, while use and form are broader equivalents, respectively, of function and structure.

There is considerable overlap between criterial categories on each level. A student who satisfies the criteria for one category on a given level is also likely to satisfy the criteria of the other categories. That is because different performance criteria tap some of the same underlying cognitive and interpersonal skills. The overlap is not complete, however, since each category requires somewhat different roots of communicative competence.

It may be helpful to think of the critical categories in terms of questions with sets of possible answers, as suggested below:

Reference: What does the student refer to? How remote are his referents from the here and now?

Content: What does the student talk about? What sorts of objects, actions, and relationships are reflected in her conversation?

Cohesion: How and how effectively does the student link what he says to what others say before and after him?

Use: What does the student use language to do?

Form: What is the general form of the student's communication? How easy is it to talk with her? How easily does she talk with others?

Descriptions of Critical Categories in the KCPS

Reference

The reference category focuses on the kinds of things students refer to and the remoteness of their referents. In other words, we examine here the student's ability to talk about things that have happened, are happening, or will happen in other places and times. The reference category also examines the student's progress in talking about things that are more abstract. Developmentally, this category addresses the student's growing ability to loosen his use of language from its ties with the here and now. In assessing a student's skills in this category, one asks the following questions: Does the student limit his communications to things in the immediate environment? Does he create distance by referring to things by name or pronoun? Does he refer to his own actions and to the actions of others? Does he refer to things that happen outside the immedicate time and setting? Does he refer to things that have no concrete form even in imagination--rules of games, principles, abstractions?

Content

The content category examines the kinds of objects, actions, and relationships that are included in the student's communications. At the lower levels of the Communicative Proficiency Scale, Bloom's (1978) semantic categories may be used as the basis for categorizing the information represented in this category. These categorical labels (action, attribute, etc.) may be used to describe a young student's knowledge about the ways in which different objects and people relate to one another through movements and actions. As the student develops from the P-0 level through the P-7 level, one might ask the following questions related to the content of her communication: Does she refer to things that are connected with personal comfort, pleasure, and distress (e.g., familiar people and objects, needed goods and services)? Does the student refer to things and actions in the immediate environment? Does she use several semantic categories in a single utterance? Can she talk about relationships between events and conditions, about all her experiences, and about things that have no concrete form?

Cohesion

The cohesion criterion relates to the way a student creates text; how he ties his utterances to those (his own or others's) that precede or follow. Textual cohesion depends upon the successful use of major syntactic utterances, establishing what is to be taken as a topic and what as comment, what as old information and what as new, what as presupposed and what as asserted. Cohesion is the quality that makes successive utterances into a whole text, or a series of expressions into a conversation. The assessment of the student's "text-making" is pre-eminently a judgement of his control of syntax and his ability to take into account the perspectives, knowledge, and opinions of his conversational partners.

Use

The criterion of use refers to the student's purposes in communication. What does she use language to do? In response to this question, one might consider the student's ability to use language in the following ways: To share information with others, to gain their attention, to obtain goods and services; to report the presence, disappearance, and return of people and things; to identify objects, their attributes, and their owners; to report her own actions and the unrelated actions of others; to create worlds of make believe; to represent relationships between events; to solve problems; and to influence the attitudes and opinions of others.

Form

This criterion addresses itself to the general form of the student's communication. Once a student begins to use signs and vocalizations to communicate, he progresses from using single signs/vocalizations to using syntactically related components (units of meaning that, when combined, mean more than their individual parts). At the lower levels of the Proficiency Scale it is helpful to relate form to the uses of language: How does the child make requests? How does he engage in interpersonal action? At preverbal levels these communications may take the form of reaching gestures, looking back and forth between an adult and a desired object, pointing, smiling, laughing, and crying to communicate pleasure, amusement, or frustration. At higher levels, more sophisticated forms enable students to communicate easily, accurately, and intelligibly with peers and adults. Developmental questions that one might ask about a student in relation to the category of form are: How easy is it to talk with him? How easily can he talk with others, including those who have little experience with deaf children?

How to Use the KCPS

The following procedures should be used to determine a student's current language proficiency level and, subsequently, the language goal or objective:

1. Become familiar with the language proficiency levels and the critical categories on which they are based. (P-Levels and criteria questions follow this section.)

2. Have a separate worksheet and set of criteria questions for each student. Read through each level of criteria questions.

3. Write the student's name on the worksheet and, for that student, consider each of the criteria questions in turn beginning at the lowest proficiency level. Circle "yes" only if the behavior described in the question is clearly part of the student's ready use of the language and that specific language examples of the behavior can be documented. Circle "no" if the student has attempted the behavior without success or has not attempted it in situations recognizably (to him) useful or necessary for the purposes he is pursuing.

4. **Estimate the current P-level by finding the highest level at which all questions can be answered "yes" for a student.** This is the student's basic integer rating. For example, if all questions at levels zero, one, two, and three are scored "yes" but some questions at level four are scored "no", the basic integer rating is P-level 3.

   Determining the plus rating (eg., P-3+ as opposed to P-3):
   The plus-rating is assigned to an integer rating only if a substantial number of "yeses" are scored at the next highest level. A substantial number of "yeses" is determined by scoring "yes" on all parts of three major numbered questions. For example, if all questions at proficiency level three are

answered "yes" and questions 4.3, 4.4a, 4.4b, 4.5a, and 4.5b, at level four are answered with "yes" (and the rest of level four is answered with "no"), then the rating is a P-3+ instead of P-3.

5. **Determine the language proficiency goal. The student's new language proficiency goal is the proficiency level immediately above the current language proficiency level.** The intermediate or plus rating is not used as a proficiency goal. Thus, weather a student is a P-3 or a P-3+, the langage proficiency goal is P-4.

6. Complete the worksheet and include it, along with the criteria questions, in the student's file.

Note: When the rater is unsure of a student's performance (eg., may answer "yes" to certain criteria questions but cannot give specific examples of the behavior), an additional evaluation should be obtained for the student. The reliability of a proficiency rating is enhanced when tow independent raters collaborate on a rating for a particular student. Additional ratings should be taken by someone else who works closely with the student (i.e., a communications or speech specialist; a physical education teacher; an art teacher; etc.)

THE KENDALL COMMUNICATIVE PROFICIENCY SCALE
(P-Levels)

The child is able to determine what another person is talking about by looking in the same direction as the other person. Although the child does not use words, the child communicates about his own comfort, pleasure, and distress. The child also communicates about things, such as clothing, that are associated with his person and upon which he can act. The child responds attentively to turn-taking activities (such as peek-a-boo) but does not initiate the activity. The child requests objects by reaching and sometimes opening and closing the fists. He or she calls attention to novel elements in the environment by holding them up for others to see or by pointing. The primary forms of communication include stretching and holding gestures, facial expressions, and differentiated cries. 0+

The child refers to objects by holding them, looking at them, pointing, and touching. As the child crawls and walks, she communicates about many objects, especially toys, lights, animals, and particular foods. The child initiates peek-a-boo and participates in other turn-taking activities, such as handing objects back and forth. The child imitates the movement of others, but not necessarily to bring about the actions of others. She uses non-verbal means to call attention to physical needs and to express personal reaction. The child uses a similar movement to 0+, but shifts her gaze back and forth between the object and the person whose help she wants in getting the object. By P-1+ the child imitates signs produced by others, although her hand configurations and movements may be imperfect. She may use a few idiosyncratic signs with consistent meaning. P1

P1+

The child uses single words or signs to talk about actions and things around him. He uses language to greet people, to get their attention, to ask for a few services and things, and to protest. He uses it to note when things are present, when they're gone, and when they return (or are brought back). He communicates a good deal more than he actually expresses explicitly. He does this by pointing, looking, and touching to identify what he is talking about. Moreover, he leaves it up to others to figure out what he leaves unsaid. P2

P2+

The child manages to communicate a lot more than she actually puts into words, but relies less on the immediate physical context than at P-2, since she uses phrases and short sentences. She knows more words than others can keep track of easily. She talks about what she does while doing it and can request lots of different things and services. She can identify many actions and P3

things in pictures and can describe people and objects by their familiar features. She talks about where things are, where they are going, and who owns them. She can use short phrases and sentences.

P3+

The child talks about things in the immediate physical environment that he is about to do or has in mind to do. He talks about things other people are doing even if they don't have anything to do with him. He uses the language to create make-believe conditions. He can talk about several things at once and manages to say most of what he means, rarely leaving things unsaid that should be expressed. He understands friends and familiar adults easily, and they understand him easily too.

P4

P4+

The child tells complicated stories about things that happened in the past or may happen in the future. Even a stranger (at least one accustomed to deaf children) can understand her easily (and she understands the stranger). They understand each other even when one of them doesn't know anything about the place where the story occurs. The child can say a lot about how different things relate to other things; how one thing makes something else happen; how one thing contradicts another; how one thing changes as a result of another; how some things have to wait on others; and she can talk about the state of her own knowledge about things. She uses language to find out what's happening, who is doing what, what state things are in, what people are doing, and why. She can carry on an extensive conversation; she sticks to the point and has a lot to say from experience that relates to what the other person is saying.

P5

P5+

The child communicates successfully with anybody about things he (the child) has done or experienced. He can carry on long and complicated conversations with strangers who don't know anything about him or what he wants to talk about. In groups he is able to follow generally what everybody is saying, and can keep up a steady flow of conversation, which is clear to anybody. He uses the language to influence people's thinking, their opinions, and their attitudes. He uses it to talk about alternatives and what he and others might do under different circumstances.

P6

P6+

The child can say what she has in mind to say without circling around it. She can provide a lot of background material so the people she is talking to won't be lost when she describes fairly abstract things like the rules of games like baseball or how the speeds of a ten-speed bicycle work. In a group discussion she can follow in detail what is being said by everybody. She refers to principles to try to influence people. When the person she is talking to misses the point, she

P7

can use other words to say the same thing so the the other person understands. When she doesn't quite understand what someone else means, she can pinpoint the information she needs.

KENDALL COMMUNICATIVE PROFICIENCY SCALE WORKSHEET

Student:_____

Year:	Teacher*:	Current Proficiency Level: (P-Level)	Language Proficiency Goal: (P-Level)
1984-85	_____	_____	_____
1985-86	_____	_____	_____
1986-87	_____	_____	_____
1987-88	_____	_____	_____
1988-89	_____	_____	_____

*Please initial the criteria questions that you circle on the following sheets.

CRITERIA QUESTIONS
LEVEL 0+ CRITERIA

CIRCLE ONE

0.1.* Does the child determine what another person is talking about by looking in the same direction as the other person? yes no

0.2. a. Does the child communicate about his own comfort, pleasure, and distress (non-verbally)? yes no

b. Does the child communicate about clothing or other things associated with his person? yes no

0.3. a. Does the child usually respond attentively to turn-taking activities, such as peek-a-boo (but does not usually initiate the activity)? yes no

b. Does the child request objects by reaching for them and sometimes opening and closing his fists? yes no

c. Does he call attention to novel things in the environment by holding them for others to see or by pointing? yes no

0.4. Does the child use non-verbal signals, such as following another's gaze or looking in the direction that someone is pointing, to achieve cohesion? yes no

0.5. Does the child communicate by stretching and holding gestures, facial expressions, and differentiated cries? yes no

*Critical categories are organized according to questions: 1 = reference
2 = content
3 = cohesion
4 = use
5 = form

LEVEL ONE CRITERIA

		CIRCLE ONE
1.1.	Does the child refer to objects by holding them, looking at them, pointing, and touching?	yes no
1.2.	Does the child communicate about toys, lights, animals, and particular foods (or other things she can control)?	yes no
1.3.	a. Does the child initiate peek-a-boo and other turn-taking activities?	yes no
	b. Does the child imitate the movements of others although not necessarily to bring about action?	yes no
1.4.	Does the child use non-verbal means to	
	a. call attention to physical needs?	yes no
	b. express personal reaction?	yes no
	c. request help by shifting her gaze back and forth between the object and the person whose help she wants in getting the object?	yes no
1.5.	Does the child sometimes imitate the signs produced by others, although with imperfect hand configurations and movements?	yes no

LEVEL TWO CRITERIA

CIRCLE ONE

2.1. Does the student often use conventional signs or words to refer to the immediate physical context? yes no

2.2. Does the student identify objects upon request? yes no

2.3. Does the student sometimes repeat what was just said? yes no

2.4. Does the student often use the language to

a. request a few objects and simple services? yes no

b. get the attention of others or to call them to his location? yes no

c. greet others? yes no

d. protest other people's actions that he wishes to avert? yes no

e. label objects (without cueing)? yes no

f. note the presence of objects? yes no

g. note or call for the disappearance (or removal) of objects? yes no

2.5. Does the student usually use single word utterances/signs to convey meaning? Does the student use non-verbal signals to extend meaning? yes no

LEVEL THREE CRITERIA*

		CIRCLE ONE
3.1.	Does the student refer primarily to things that are of interest to her?	yes no
3.2.	Does the student communicate about	
	a. a substantial number of objects and actions affecting her (that is, too many to keep track of readily)?	yes no
	b. the location of objects?	yes no
	c. the destination of objects when they are moving or being moved?	yes no
	d. both temporary as well as more or less permanent characteristics of people and objects?	yes no
	e. who owns what and what belongs to whom?	yes no
3.3.	Does the student link what she says to what others say in any way ?	yes no
3.4.	Does the student use the language to	
	a. represent a broad range of her actions?	yes no
	b. affirm the presence of a substantial number of objects, note (or call for) their absence, disappearance, or removal, and note (or try to bring about) their return?	yes no
	c. request a broad range of objects and services?	yes no
	d. identify objects and actions in pictures?	yes no

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3.5. a. Does the student usually use utterances consisting of at least two syntactically related components? yes no

b. Does the student provide enough information for others to figure out what she has left unsaid? yes no

*See Bloom, L. (Ed.). Readings in Language Development. New York: John Wiley and Sons, 1978, for definitions of referential/semantic categories.

LEVEL FOUR CRITERIA

CIRCLE ONE

4.1. Does the student

a. refer to actions he is about to take, and does he express the intentions to take action? yes no

b. refer to actions (taken by others) that do not affect him? yes no

4.2. Does the student

a. use a broad variety of combinations of semantic categories of meaning in a single utterance? (See Bloom, 1978, for more information.) yes no

b. talk about several coordinated but independent events and states at the same time? yes no

4.3. Does the student achieve cohesion in conversation by using elements (words or phrases) from the prior utterances of his conversational partners? yes no

4.4. Does the student use the language to

a. establish the identity of things and people? yes no

b. create and maintain worlds of make-believe (as opposed to simply participating in make-believe worlds created by others)? yes no

4.5. Does the student

a. usually express most of what he means to say, rarely leaving unsaid things that should be expressed? yes no

b. usually understand friends and familiar adults, and can they understand him? yes no

LEVEL FIVE CRITERIA

CIRCLE ONE

5.1. Does the student communicate confidently and intelligibly on topics that go entirely beyond the immediate physical context and that require her to interrelate objects, states, and events located outside present time and space? yes no

5.2. Does the student express explicitly a variety of relationships between events (or states): relationships involving time, causality, contradiction, states of knowledge? yes no

5.3. Does the student carry on a conversation contributing details or comments relevant to her partner's theme without changing the subject? yes no

5.4. Does the student use the language to find out

a. what is happening? yes no

b. who is taking what action? yes no

c. what state things are in? yes no

d. why people are doing what they are doing? yes no

5.5. Does the student

a. usually tell stories or provide descriptions with clear overall meaning and structure? (hazy details are <u>readily</u> clarified by questioning the student.) yes no

b. communicate with ready intelligibility on a one-to-one basis with strangers accustomed to deaf children? yes no

LEVEL SIX CRITERIA

CIRCLE ONE

6.1. Does the student

a. refer to objects, actions, events, and states in a hypothetical mode (that is, without regard to their reality or truth) and consider the implications? yes no

b. refer expressly to nonroutine and complex actions and feelings of a more or less perceptible sort? yes no

6.2. Does the student communicate successfully on any topic within his experience? yes no

6.3. Does the student

a. engage in sustained dialogue and narrative with strangers with a high degree of intelligibility and comprehension? yes no

b. follow with accuracy (but not necessarily full detail) the general meaning of multi-cornered conversations even though they do not bear closely on familiar topics? yes no

6.4. Does the student use the language explicitly to influence opinions and attitudes as well as actions? yes no

6.5. Does the student

a. maintain a steady flow of accurate and fully intelligible expression only occasionally having to circle around it or use non-idiomatic language? yes no

b. provide sufficient contextual background to enable conversational partners to interpret messages containing a considerable amount of new information? yes no

c. communicate with sufficient clarity so that only occasional clarifying questioning by his conversational partner is required? yes no

LEVEL SEVEN CRITERIA

CIRCLE ONE

7.1. Does the student build referential contexts that are sufficiently rich to allow her to explain the details of moderately elaborate systems, such as the rules of a game or how something works, to others who are unfamiliar with what is being explained? yes no

7.2. Does the student communicate with strangers in one-to-one situations and multi-cornered conversations with a high degree of intelligibility? yes no

7.3. Does the student

a. paraphrase and amplify her own comments to accomodate the needs of her conversational partner? yes no

b. pinpoint the information she needs to clarify an ambiguous message? yes no

7.4. Does the student use the language to express general principles for the purpose of influencing opinions, attitudes, and actions of others? yes no

7.5. Does the student usually maintain a steady flow of fully idiomatic expression that is free of circumlocution? yes no

GLOSSARY

Alliteration: The repetition of initial identical consonant sounds or any vowel sounds in successive or closely associated words or syllables ("sad, uncertain, rustling of each silken curtain").

Attempts to involve reader: Attempts to make reader an active participant in story, manifested in such features as
exclamation marks, underlining, suspense, humor, questions addressed to reader, use of second-person pronoun.

Character development: Information given the reader about the physical or emotional characteristics or the background of the character.

Character motimotivation: Information given the reader about the reason behind a character's actions.

Cloze Procedure: A way to evaluate and improve reading comprehension, as used in the whole language approach. It involves the use of reading selections from which words have been deleted. The reader fills in the words using contextual clues from the selection.

Cohesive language: Attempts to make the sentences fit tightly together so that the writing is not disjointed. Manifested in such featrues as—
causal markers; temporal markers; conjunctions; deletion of previously-used sentence parts; repetition of lexicon; pronouns, articles, complex sentences (treated as separate features).

Conflict: The major problem of the story, which can be of three kinds (as used in the Scott, Foresman series): 1) character against character, 2) character against self, and 3) character against nature.

Context-dependent: Reader must know the picture the child writing about, or other details about the child's environment, in order to understand the message.

Ex. The boy is ride the wheelchair and boy saw a boy run touch the home and then the another boy help the boy and clear the dusty on your clothes.

Ex. Last year in 1981 I decide to join the baseball. Then I get letter from Al Couthen.

Control of content: Extra creativity or sophistication in written work. Manifested in such features as:

insights; strongly stated theme; surprise ending;
sophisticated lexicon or linguistic structures;
omniscienct or unusual point-of-view;
sense of audience, attempt to involve reader
(treated as separate features).

Dictation: A strategy used in the whole language approach which incorporates the child's own experiences into reading, writing, and language activities. A child (or group) tells or dictates a story. The teacher writes the story, maintaining the integrity of the child's message.

DRTA: Directed Reading-Thinking Activity, a strategy used to encourage critical thinking during the reading process. It involves setting purposes for reading, making judgments, and reading to find evidence.

Exaggeration: An element of style sometimes used in humorous writing,

especially in tall tales. Size and time relationships are distorted and the truth is stretched.

Figures of speech: The various kinds of departure from normal construction or meaning of language when it is employed figuratively.

Flashback: A device by which a writer presents scenes or incidents that occurred prior to the opening scene of the work. Various devices may be used, including recollections of the characters, narration by the characters, dream sequences, and reviews.

Foreshadowing: A clue given to something that is going to happen later in the story. The clue may be in the picture or in the text.

Graphic Cues: The smallest significant differences in writing that distinguish one meaningful unit from another (e.g., the graphic information that distinguishes d from b).

Imagery: The collection of images within a work. This term has a variety of meanings. In a broader sense, imagery can be thought of as a special use of words in which there is a change in their basic meaning, as in similes or metaphors.

Irony: A figure of speech in which the actual intent is expressed in words which carry the opposite meaning.

Language Experience: A strategy for reading and writing instruction based on recording the child's own thoughts and experiences. It combines the personal experiences of the child with print. Experience provides a meaning or concept base for reading instruction. It includes such things as dictated stories and experience stories.

Literary Allusion: A casual reference to a famous literary figure or event.

Literary Conventions:	Attempts to make the writing more story-like. Manisfested in such features as:, title, chapters, "Once upon a time," "The End," ending emphasis.
M-unit:	Noun and verb; linking verb and other parts of sentence may be lacking, but meaning can be reconstructed. Ex. Boy and father friends. = 1 M-unit Ex. the girl angry is girl baby. 1 M-unit
Metaphor:	An implied analogy which identifies one thing with another.
Miscue Analysis:	An examination of a reader's oral/signed processing of print to understand how he or she is using the reading process. Omissions, substitutions, and insertions (miscues) are analyzed to see precisely how the reader attempts to process print and get meaning.
Mock Linear Writing:	A child's scribbling or attempts at writing that look like script and show some left-to-right directionality.
Mood:	The tone (as pensive, relective) which prevails in a piece of literature.
Onomatopoeia:	The use of words in which their pronunciation suggests their meaning (buzz, sizzle).
Orientation of Written Materials:	Correct placement of printed materials for reading, including top and bottom, front and back, left to right.
P-level:	Proficiency-levels: an estimation of a child's language based on an observed sample and analyzed in terms of an increasingly complex hierarchy of linguistic structures. P-levels range from P-0 to P-7.

Parallel Structure: The repetition of the same grammatical pattern in poetry. This element of style is often used to break a poem into segments.

Personification: A figure of speech which gives human form, character personalities, intelligence, or emotions to animals and inanimate objects.

Point of view: A term used in literature to describe the vantage point from which the author presents the action of the story.

Predictable Books: Books in which the story contains a repeating pattern, and, therefore, the events are easy to predict (e.g., the Bus Ride in Scott , Foresman's Reading Unlimited, Level 2).

Predictions: The choosing of likely alternatives which are then confirmed by reading. Students might predict either a word, a phrase, or an event in the selection that will follow.

Pun: A play on words based on the similarity of sounds between two words with different meanings.

Refrain: One or more words repeated at intervals in a poem, usually at the end of a stanza.

Repetition: The reiteration of a word or phrase, or the rewording of the same idea, for emphasis.

Retellings: A way to examine a student's understanding of a story. The student tells everything he or she remembers about a story while a teacher notes characters and plot elements described by the student, and afterwards assigns a score.

Rhyme:	Words with similar or identical accented syllables that occupy the same positions within two or more lines of verse.
Role Play:	A teaching strategy in which students explore human relations problems by enacting or improvising problem situations and discussing the enactments.
Semantic Cues:	Information from one's experience about the meaning aspect of language as applied in the reading process.
Sense of audience:	A concern for the reader. Manifested in such features as: dialogue carriers, introduction of setting or characters, absence of gaps in text which would require great inferential leaps.
Simile:	A direct comparison of two things, using <u>like</u> or <u>as</u>. ("The biscuits are as light as a feather.")
Slang:	Speech used in conversation or colloquial expression that is not suitable for formal expression. The purpose behind slang is vividness or freshness. It is often based on humor, exaggeration, or onomatopoeic effects. Frequently, slang develops as a short cut, an abbreviated form of expression.
Spaced as Discourse:	Sentences written one after the other in paragraph form rather than one sentence per line, words written down the page, or a number before each sentence.
SQ3R:	A reading and study technique, developed by F.P. Robinson, in which the students:

Survey - quickly look through the selection,
Question - set purposes for reading,
Read - to research purposes for reading,
Recite - or report what has been learned, and
Review - scan selection again to aid in recall.

Suspense: The anticipation of the reader or audience as to the outcome of the events, particularly as the events affect a character that the reader is interested in. It is a major device for maintaining interest.

Symbolism: The use of one object to represent or suggest another.

Syntactic Cues: Information from the organization of words in a sentence used in the reading process.

Theme: The underlying meaning or basic message the author wishes to convey. Often is an expression of a general truth about life or mankind (as used in the Scott, Foresman series).

Tone: A term designating the attitudes toward the subject and toward the audience implied in a literary work. The tone of work may be formal, informal, intimate, solemn.

Unified topic: All sentences fit together and are related to same topic.

Ex. The boy put the fire in the trash. Then boy walk away from the trash. Then firetruck come down to the trash. Then next week boy will get a trouble.

Whole Language Approach: An orientiation to the instruction of language arts which centers around the student's language and experi-

ence, focusing on comprehension by uniting language with thought. Language remains a thinking process through the use of functional activities related to reading, writing, spelling, handwriting, and so on. Language is not taught in isolation, but is developed through appropriate contextual situations.

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APPENDIX A
THEORETICAL RATIONALE
OF THE
LANGUAGE ARTS PROGRAM GUIDE

The processes of constructing a message from printed symbols and conveying a message through printed symbols are highly complex and not completely understood. Research into these processes for hearing people has begun to provide insights, but research into these processes with deaf people has barely begun.

Therefore, this guide is written with the confidence that comes from years of research with the hearing and the humility of a small number of studies with the deaf. Teachers using this guide are asked to bring their knowledge of their own students' strengths and needs, their knowledge of language as process, and their own experiences with deaf students to the task of evaluating the material in this guide. At the same time, teachers are requested to drop their prejudices and ideas, which are based soley on tradition and which have no consistent theoretical base.

The theoretical base of this guide is that reading and writing are language processes. Since language is used in a social context for particular purposes, language is not learned in a vacuum. It comes from a need to relate to other human beings and to communicate with them for a variety of reasons. It must also be stated that the word language as used in this guide does not refer to English alone, but to any symbol system which effectively conveys meaning.

Because reading and writing are language processes, they should develop as naturally as a child develops language, and they should develop within a whole language context, not as irrelevant drills. The teacher facilitates the process but does not instruct the student in the process. Facilitation takes the form of observing progress, building on strengths, and providing opportunities for the process to emerge.

Michael Halliday has studied the functions that young children learning language perceive language to serve. Although he talks about these functions in terms of the production of oral language, the same functions can be served by written language, both receptive and productive. Children need to see that language serves these purposes. The Chart for Suggested Activities for Functional Uses of Language suggests activities for reading, writing, "speaking," and "listening," which will make all levels of language relevant and functional for children.

An attempt has been made to translate these rather nebulous-sounding tasks into something more concrete for the teacher. Thus, in the sense that it provides directions for the teacher's efforts, this is a guide for the language arts program. The objectives listed in the Guide should not be viewed as goals for the child to attain within a specified time period. They should not be viewed as items to be taught. Instead, they are to be used as indicators of the child's progress, and as suggestions of the kinds of opportunities the teacher should be providing.

Another theoretical underpinning of this guide is that reading and writing, as language processes, are reciprocal, each enhancing and depending on the other. Children who are scribbling on paper may be gaining invaluable insights into reading, just as children who are reading environmental print may be laying a foundation for writing. (Note that in the definitions of reading and writing adopted by this guide, scribbling is considered writing, and identifying environmental print is considered reading). At a more sophisticated stage, reading can provide the content for writing, and writing can provide the outlet for expressing thoughts or feelings about that which was read. Therefore, many objectives of the curriculum guide for reading have writing strategies included.

The fact that the Guide is divided into sections, each section having a set of objectives, should not be interpreted to mean that any hierarchy of reading or writing skills is intended. The objectives within each section are not meant to be hierarchical. However, the sections are presented in order of their presumed importance to the reading and writing processes. For instance, the conventions of written language, such as punctuation, are considered to be important only in situations where loss of meaning or ambiguity results.

The reader of this guide is also requested to consult A Pragmatic Approach to Language for Teachers of Deaf Children (Francis, Garner & Harvey, 1980), which describes the approach undergirding the language arts program. It discusses the need for children to have things to talk about and reasons for talking about them. Reading can provide both.

The Checklist of Text Functions and Context Features in A Pragmatic Approach to Language for Teachers of Deaf Children (pp. 49-57) could be used for selection of reading materials and for choosing activities to precede and follow reading. Language used to discuss the reading could be checked using this list.

In addition, the activities described in A Pragmatic Approach to Language for Teachers of Deaf Children are either directly concerned with reading, as in the "Alaskan Animals" activity (pp. 143-162) or could be used in conjunction with reading. For example, "The Bus" activity (pp. 136-142) could be used prior to or following the reading of "Bus Ride" in the basal reader. The "Boy Saves Dog" activity (pp. 163-168) could be followed by the children's writing of captions or balloon dialogue, which they could then exchange with each other and read.

This introduction is not meant to be a comprehensive statement of the theory underlying this guide. It merely serves to point out some of the major premises. It is important that the brief introduction to each section be read as well, since it will convey some of the rationale and the theory behind the choice of objectives for that section.

Reading/Writing Interrelationships

The KDES Language Arts Guide does not directly address the question of developing proficiency in English. There are no grammar lessons, patterned drills, punctuation exercises, spelling tests, or other activities designed to focus the student on some aspect of written English. Linguists such as Michael Halliday question the effectiveness of such procedures, stating that their use gives about as good a picture of what language is really like as a book of etiquette would give of what life is really like (Halliday, 1973). This view is also reflected in the writings of some educators of the deaf such as Richard Kretschmer, who states, "Unless the deaf child sees language within the context of dialogue...it is uncertain whether he will ever learn it for functional use outside the classroom" (Kretschmer et al. 1978, p. 260).

Meaningful dialogue with written English is probably the most viable approach to learning English for a deaf child -- dialogue betwen an audience and the child as writer, and dialogue between an author and the child as reader.

Thus, one focus of the Guide is on comprehension of English print, for which a perfect match between the language of the author and the language of the child is unnecessary. Through studies of the reading of hearing children who speak English as a second language or who speak divergent dialects of English, Goodman (1978) concluded that English print can be realized by a range of responses as broad as the variability of the language systems used by the readers and that readers demonstrate their ability to comprehend the material when they are able to move between their language system and that of the author. Ewoldt (1977) found that the deaf reader with the most ASL-like features (mime, ommissions of inflections, reversal of subject and adjective, etc.) in one reading study was also the most proficient reader.

A second and equally important focus of this guide is on communication of ideas in writing. With this emphasis on communication the teacher's task is not one of correcting the child's grammar, spelling, or punctuation, but one of responding to ideas and helping the child see strengths in the writing as well as instances where the ideas are not clearly communicated. When the child exhibits control over a specific feature, that feature can be encouraged in other writing situations (e.g., good beginning characterization, conventional spelling). The following piece of writing by a twelve-year-old boy provides examples:

That is a Homework.

Beginning: Introduction of characters, setting	The little old man and the little old woman. Now summer today is very hot. The man said. This is a very old house. The little old man and the little old woman said, I going to your house. The little old man and the little old woman
Use of dialogue, detail, create interest.	said, pretty your house that is a very good. And then your house is red, your window white, grass green, flower,

Middle:
Goal setting

Word is finished.
It is spelled here
according to the
child's perception
of the look, sound,
or feeling of the
word in the mouth.
Emphatic ending.

red, yellow, blue and white. The little old man and the little old woman said, I going to home. The little old man said, help me. The little old woman said, o.k. and very help and then. We you can buy. The womn not fish. The little old man said, I am for. We you can buy paint. What color? blue and yellow is inside o.k. and then, the man said, not fish. The little old woman, I am for. We you can buy. Paint white window and we you can buy grass and green. Now fish and then, the little old man and the little old woman is happy!

Taken from: "Mainstreaming the Hearing Impaired Child: Process not Goal." Carolyn Ewoldt. Invited presentation for National Council of Teachers of English (ERIC Document ED 168 275; EC 114 148), 1979.

Some of the strengths exhibited in this piece of writing are identified in the left margin. The reader of this guide may be surprised to see the "invented spelling" of finish identified as a strength. However, there is a great deal of research evidence (Milz, 1980; Sowers, 1979; Read, 1975) to show that children's writing improves dramatically when they are not limited to words they can spell correctly. The evidence also shows that these invented spellings reflect a consistent rule system, much as child language reflects a rule system which is different from that of adult speakers of the language. In the same ways, however, child language and invented spellings move in the direction of the adult model, not because of correction, but because of use in meaningful contexts.

One of the writing conventions of which this boy seems to have a fair mastery is that of a dialogue carrier (in this case said plus a comma). Having seen that the child has used this convention several times, the teacher can follow the child's lead and suggest that he look for other places in the text where he could use the same convention. Perhaps, he will discover that he could also use that convention in line two and in the third line from the end.

In terms of message, the most important information that is lacking is a more specific statement of the goal. The teacher could ask questions that would help the child formulate a statement about what the little old woman and little old man planned to do.

It is also important to involve other children in the activity of sharing stories. Hearing the teacher's comments will enable the other children to become more knowledgeable and they will soon be able to offer suggestions to each other about improvements in the writing.

One very important source for writing improvement is writing itself. Because they invent and use punctuation for their own purposes, they learn it more effectively than if they were doing drills, workbook exercises, and language lessons (Calkins, 1980). Children learn a great deal more about writing through writing than just punctuation. They learn how to add details, to choose their topics, to rearrange the order of ideas, to write effective leads, and much more. And they can learn all this in the elementary grades -- if they have ample opportunities to write. In a class at Kendall, one child wrote forty-two stories between February and May, and all the children were so excited about writing that they took blank books home to work on at night. The teacher could hardly stop them from reading each other's books during the day so that they could do other activities.

All this writing results in improved reading, and improved reading results in more and better writing. Donald Graves has observed of the children in his writing research that they look at published books in a different way as a result of their writing experiences. They view books with the eye of an author, asking themselves, "What features of style or conventions can I borrow to make my own writing more effective?"

The benefits of a sustained reading and writing program for deaf children have never received a fair test. No one has trusted the children's communicative need to the extent that the use of structured "language work" was deemed unnecessary. The KDES Language Arts Guide is an attempt to bring teachers and students closer to this ideal. The major goal of the Guide is that it become obsolete and unnecessary as success in this direction gives teachers and students the security to experience for themselves the excitement of involvement with real language.

Application to Inter-curricular Areas*

Language, affect, and experience are all factors which work together to enable children to develop independent reading strategies. If we really believe that, we will not feel compelled to preteach every aspect of every new story to be read by children, a particularly common practice in schools for the hearing impaired.

One important factor over which the teacher has some control is experience. The question to consider then is: Have these students had the experiences related to this story which are necessary for them to understand it? If the answer is affirmative, the teacher can give the child that story without preteaching and can plan activities to follow the story that will further the goals of facilitating language development, inter-curricular development, and reading and writing development.

To show how one basal story can be used to further these goals, we will use "The House That Nobody Wanted," by Lillian Moore Reavin, a story in Scott, Foresman's Reading Unlimited (1976). In summary, this is the story of an old man and an old woman who are impressed with a house belonging to their friends. They decide to sell their old gray house so they can buy a new one. The first prospective buyer doesn't like the house because it is gray rather than red, so the couple decides to paint the house red. Each of the next three prospective buyers turns down the house for different reasons, and each time the couple makes the called-for improvements. Finally the couple has a lovely red house with a nice lawn and a white picket fence. They decide not to sell their house after all.

The following sections elaborate on the ways this particular story can be used.

Language development

The child's reading of a story can be used as a language assessment: that is, reading miscues (unexpected responses to the print) often reveal areas where the language of the text does not match with the language of the child and can provide teachers with information about which linguistic structures, idioms, or labels for concepts the child may not control.

One deaf reader used the sign for like each time the word white occurred in the text, but he said white orally each time. The sign for that concept could simply be shown to him at the end of the story.

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* Carolyn Ewoldt and Don Garner. "Psycholinguistic Theory and Practice: Facilitating the Reading of the Hearing and the Hearing-Impaired," Washington Reading Quarterly, Winter, 1978, pp. 13-15.

The tag question isn't it? was difficult for this reader. He signed is it, fingerspelled nt, then signed is it again. The teacher could in this situation show the children who had difficulty that this tag question is equivalent to using the true sign. Then the children and teacher could play a game in which they make up true and false statements and say them, adding the tag question at the end. Another child would then respond yes or no, depending on whether the statement were true or false. The teacher might start the game with examples such as, "A cat is a dog, isn't it?" and "The book is open, isn't it?"

The idiom, "make up their minds," was apparently unfamiliar to one deaf reader because he gave a literal translation, signing made, pointing up, and fingerspelling minds. In this case, the teacher could introduce a decision-making activity and talk to the children about how they will have to decide (make up their minds) and encourage them to use that idiom during the activity.

Generally, we cannot expect one exposure to each label, as in the activities presented above, to be sufficient for the child to control the label. The teacher should provide other opportunities for the children to use the label in a naturalistic setting, and the teacher should make an effort to use the label whenever possible.

Inter-curricular development

The decision-making activity mentioned above is one example of how a story can be used not only for facilitating language development but also in other curricular areas. For example, decision-making is one goal of the career education program at Kendall.

Another career education goal which this story fosters is that of valuing. The children could discuss the fact that an old house can be made pretty again and that it still has value although it is old. This discussion could lead to an important social studies lesson about the contribution of older people in our society or real estate values, and could go as far as the teacher and the children wish to take it -- urban renewal, taxes, and so on.

Science concepts can be introduced through the story's repetitive phrase, "uphill and downhill." The children could look at filmstrips or books that explain what makes an area hilly or tell what areas in our state are hilly or mountainous. All these activities foster language development as well.

Reading and writing development

The story above, summarized with its four similar sequences of buyer turning down the house and owner making changes, becomes very predictable. For that reason the story is a good choice for a Directed Reading-Thinking Activity (DRTA). This procedure is described in detail by Russell Stauffer (1968, 1969) but will be discussed briefly here.

The children are shown the title and asked to speculate on what the story will be about. Either the teacher or the students can write the possibilities on the chalkboard if the children want to keep a record or the teacher wants to incorporate writing in the activity. All answers are accepted and the children read the first few pages of the story to find out if their original predictions were right. (For this story the teacher could stop the children at the point where the first man came to look at the house and didn't like it because it was gray.) The students then tell whether their predictions were right. They may want to mark through the rejected predictions on the board. Then the teacher invites new predictions, and these ideas can also be listed. The same procedure can be used for the whole story, the teacher having decided in advance how the story will be divided. The teacher may want the children to substantiate their point of view by reading appropriate passages from the text.

This procedure has been used successfully with beginning, as well as more advanced, deaf and hearing readers. At the beginning level it can be simplified to two questions: "What will happen?" and "Were you right?"

The procedure can also be used with groups or with individual readers. It is important to realize, however, that the more proficient readers may be impatient with it, preferring to read the story without interruption. They should be given that privilege.

After the reading of a story, the teacher might wish to use a follow-up activity to provide the child with an opportunity to enter the final stage of learning. According to the learning model described by E. Brooks Smith (1976) there are three phases -- perceiving, ideating, and presenting. Teachers are often satisfied that the material has been adequately covered if children have had an opportunity to take in the new information and to form ideas about it. The presenting phase in Smith's model, however, is viewed as equally crucial: "The important idea is that after an individual has conceptualized an event he has perceived, he then tries his conception out on the world. He gives it back to the world to be tested against the notions of others" (p.94).

One way to allow for this presenting phase is to have children retell the story they have just read. For this particular story there is a transparency with overlays which the children can use to tell the story to others. The basic transparency is of a plain, colorless house. The overlays add red paint, white fence, flowers, and so on to succeeding overlays. As the children tell the story, they can add details with each overlay.

The importance of fostering writing facility in children cannot be overstressed. Reading and writing activities should accompany and complement each other (Chomsky, 1971; Burton, 1972). One possibility for using writing with this story is to give the children a ditto with a plain house on it and the directions, "Make your house pretty." The children can then write a description of what they did to their house.

Finally, the children should be allowed to do a great deal of independent reading of a variety of books related to the same topic. Some additional titles suggested by the content of this story are:

Adkins, Jan. How A House Happens. New York: Walker and Co., 1972.
Annonymous. There Was a Crooked Man.
Gag, Wanda. Gone Is Gone. New York: Coward, McCann, and Geoghegan, 1935.
Lionni, Leo. The Biggest House in the World. New York: Pantheon Books, 1968.
Roberts, Thom. The Barn. New York: McGraw-Hill Book Company, 1975.

The children may enjoy doing a presentation after the reading of one of these stories. Again, if the teacher lets the story suggest the activity, it is often easy to come up with interesting ideas for art, science, math, dance, or other areas. The children and the teacher may start a card file with titles of books and suggested activities.

These new encounters with print will provide new opportunities for children to gain both concrete and vicarious experiences, to gain access to more cognitive structures, to experience an ever-increasing range of feelings, and to develop more language and communicative competence. All these factors then will enable children to read new stories with a minimum of preteaching and a maximum of independence and pleasure.

CHART FOR SUGGESTED ACTIVITIES FOR FUNCTIONAL USES OF LANGUAGE*

	READING	WRITING	(ORAL/MANUAL) LISTENING	SPEAKING
Instrumental ("I want" function)	Reading books of child's choice.	Making wish lists from catalogs.	Choosing from alternatives given through the air (Do you want apple pie, ice cream, cheescake, or pudding?).	Planning with teacher daily activities or stating wants and needs. Expressing reasons for choices.
Regulatory ("Do what I tell you" function)	Reading directions, stop signs, etc. City/daily vocabulary. Danger vocabulary.	Writing rules for care of pet. (Directions)	Following directions given through the air.	Giving comprehensible directions.
Interactional (Social) ("You and me" function)	Reading a passage to someone else to share the experience. Using TTY.	Attempting writing that is understandable by someone else, e.g., friendly letters, using TTY, writing notes to classmates.	Listening to group discussions and formulating own opinion.	Carrying on conversation with another person.
Personal ("Here I come" function)	Reading own baby books, report cards, school yearbooks. Using roster and phone books. Re-reading for specific purposes.	Writing autobiography; opinions; letter to company showing preference for one product. Letters to authors.	Looking at themselves on videotape in a variety of school situations.	Talking about feelings, opinions.

*The idea for this chart has been developed by Yetta Goodman.

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CHART FOR SUGGESTED ACTIVITIES FOR FUNCTIONAL USES OF LANGUAGE (Cont.)*

			(ORAL/MANUAL)	
	READING	WRITING	LISTENING	SPEAKING
Heuristic ("Tell me why" function)	Reading informational materials. Setting purposes for reading. Reading a sign on a cupboard to find out what's inside. Adjusting reading rate according to purpose: for example, skimming.	Writing letters to get information. Adjusting writing according to purpose (using a short cut for messages to self and more complete writing for other purposes, for example).	Watching movies, filmstrips.	Asking questions.
Imaginative ("Let's pretend" function)	Reading fantasy, comic books, poems, nursery rhymes, plays.	Writing poetry, songs, fantasy, comic books, plays.	Watching movies, dance, mime, sports, TV.	Participating in imaginative play, role playing, improvisation, pantomime.
Informative ("I have something to tell you" function)	Reading questions, forms, tests, job applications. Reading a door chart or calendar to find out about special events.	Writing reports, tests. Being a pen pal to tell about the school, country. Filling out job applications.	Answering questions for which the questioner does not know the answer. Editing and proofreading own writing. Using interpreter effectively.	Relating experiences unknown to the listener. Using interpreter effectively.

*The idea for this chart has been developed by Yetta Goodman.

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APPENDIX B
GUIDE TO
ESTABLISHING A LANGUAGE ARTS PROGRAM

The practical application of any program for reading and writing should be the expression of a philosophy of reading and writing. This philosophy influences the teacher's role in the learning process, the choice of activities and materials to be used, and, most importantly, the attitudes developed by the learners. Therefore, this description of how to organize a reading and writing program will begin with a discussion of reading and writing as processes.

Reading and writing should be viewed as complements of a language arts program. Reading and writing are extensions of natural language learning. Children integrate print as part of their world by organizing it and finding meaning in it, in the same way as they do spoken or signed language. What readers construct in their minds when reading is an interaction between language, thought, and print. Likewise, writers construct on paper what they know about print, what they know about language, and thoughts derived from their own experiences. This psycholinguistic approach to reading and writing is a language-centered, meaning-centered process in which readers integrate graphophonic, syntactic, and semantic information as they strive to construct meaning.

TEACHER'S ROLE

Because we approach reading and writing as processes, the teacher's role is to focus on the processes of reading and writing rather than on the products. Isolated decoding of individual words and letters becomes meaningless and frustrating for many young readers. They begin to develop the notion of reading as a critical, precise activity in which there is little tolerance for creativity or "errors." In addition, if literacy is considered to be an extension of natural language learning, it is the teacher's responsibility to help students see the function of written language. Print must be used in meaningful, contextualized, and social ways.

Goodman and Goodman (1972) consider these elements to be important in any language arts program:

1) Finding out what the students can read.
2) Creating a literate environment.
3) Using more creative play and other situations that are the equivalent, for children, to the adult work world in demonstrating the function of print.
4) Creating more functional reading activities (reading to get something).
5) Relating reading to writing.
6) Using all of the known functions of oral and printed language: instrumental, regulatory, interactional, personal, heuristic, imaginative, and informative.

Thus, the teacher in a linguistic, meaning-based language arts program should become a guide or facilitator of the reading and writing processes. Because the processes belong to the students, the teacher should not, cannot, "teach" reading and writing. Efficiency in reading and writing is developed by responding to what the child is trying to do with print. The teacher also serves as a model for the students. By actively participating in activities with students, the teacher conveys sincere interest and positive attitudes about the development of reading and writing.

The rest of this paper describes a whole-language approach to reading and writing. Components of reading and writing programs are described. These descriptions are followed by suggestions for time management, selection of materials, and record keeping.

PROGRAM APPLICATION

Reading

As a facilitator for students who are learning to read, the teacher must create an environment in which reading will relate to the individual's interest, level of development, language, and experience. This environment can be created by establishing a balance of three different kinds of activities: individual reading, group reading, and specific developmental reading.

Individual Reading

All students should be allowed to read for their own personal interest and pleasure during school time. Therefore, the teacher must insure that students have access to a wide variety of reading material on various topics. It is advised that the teacher also engage in personal reading at this time, thus serving as a model for the concept that readers must often determine their own purposes for reading -- and reading for pleasure is an important purpose.

Group Reading

The teacher should choose books that will be appealing for his or her group of students and should spend time reading to the class. Particularly for younger students, the majority of their exposure to printed language will come from this kind of activity. In order for students to become proficient readers themselves, they must have access to the interpretation of print. Group reading should also include books selected by the students.

Developmental Reading

Once a teacher is familiar with the students' level of development in reading, he or she can encourage emerging skills with specific materials and strategies. For example, specific time concepts can be presented to different students at different levels. For a preschooler at the concrete level, books that deal with time in a general, meaningful way for that age group could be read: bedtime, time for school, time for lunch, etc. An older student may be at a pictorial level and able to sequence pictures from a story that depicts a chain of events. At the symbolic, verbal level, students may benefit from books using time in a more symbolic manner, "slow as a snail," etc. Students at this level may also have a better understanding of historical events and may be able to understand concepts such as a time line (Braun, 1977).

Developmental reading strategies will include such activities as making predictions and retelling. With these activities the teacher can encourage independent thinking about the reading material and assess the students' level of comprehension. These strategies will lead to further enrichment activities which should be child-initiated as well as teacher-initiated.

Writing

As with reading, the teacher facilitates the writing process for students by promoting development according to individual interests, levels of development, language skills, and experiences. The strategies involved should include some combination of the following: writing readiness activities, dictation, creative writing, and developmental writing.

Writing Readiness

Children, particularly the younger students, should have the opportunity to draw and experiment freely with paper, pencil, and other writing tools and materials. Studies have shown that children who have had these experiences have taught themselves important gestalt rules or theories related to print. These children learn to read quickly and well. For this reason, it seems important that we extend writing readiness activities even beyond the preschool. Many older children still need this basic experience of drawing and experimenting with paper and pencil (Kellogg, 1970).

Dictation

While a student's writing skills are beginning to emerge, there needs to be an avenue for getting their thoughts and more fluent verbal or signed communications into print. Dictation allows for more creativity with print while the student

is still limited in his or her writing development. Dictation also reinforces the tie between language and print and should be connected with an activity based on the student's own experience or interests (for example, dictations about student's drawn pictures or pictures chosen from books, magazines, etc.) Because the focus should be on the message in the dictation, the teacher should not be overly concerned with letter-perfect matches between language, whether it be English or ASL, and the print. In other words, it is often impossible to literally translate ASL into print, and, in the same manner, striving for perfect English through sign can be equally difficult. Both attempts, carried to the extreme, will often lose the content or meaning of the message.

Creative Writing

As students become more proficient writers, they need ample time to explore and develop their skills through practice. Creative writing, which should be child-directed in content, is an effective strategy for this goal. Teachers can often facilitate this activity by having students first discuss what they want to write about, again tying the concept of print to language experience. Teachers should be cautious in evaluating students' attempts at creative writing. The purpose is to experiment with a developing process, which, by nature, will not be perfect. The focus must be on an individual's attempts and the content of the message, rather than on skills not yet acquired. Logs or journals may be kept by the student and shared with the teacher, but not corrected by the teacher.

Developmental Writing

Students who are more advanced in their writing development may be encouraged to experiment with different aspects of writing. Some examples of this include: writing for different audiences, writing in different forms (poetry, plays, etc.), using direct discourse, writing to convey specific information, etc. Again, many of these activities should be directed by the students.

TIME MANAGEMENT

Reading

Optimally, students should be read to or have an opportunity to read privately on a daily basis. The time allowed for this activity will vary according to the age and level of reading (or comprehension) proficiency of the student. For younger students it may be as short as five to ten minutes; for older children the time period may be approximately thirty to forty-five minutes.

In addition to individual and/or group reading, some form of developmental reading should occur daily. Again, the length of this activity may vary. It could be as long as it takes students to make predictions about a story based on the title and then to read the story to test their predictions. Or the activity could be as short as having a riddle written on the board in the morning and asking students to submit an answer at some point during the day. Developmental reading need not always involve a lengthy "reading" activity.

Because two or three different kinds of reading activities need to occur each day, the teacher will find it helpful and, at times, more meaningful, to schedule these activities in other academic subject areas when possible. For example, students would enjoy reading or having read to them many of the stories about Indian children, Indian homelife, and Indian heroes when studying those subjects in social studies. Developmental activities could be included in many different areas: reading science materials to get specific information, learning to use an atlas in social studies, reading to comprehend word problems in math. The opportunities are endless.

Writing

Unlike reading, where all activities, individual, group, and developmental reading, should occur daily for all age groups, the kind of writing activities used will vary at different age and proficiency levels. Of the four writing activities - writing readiness, dictation, creative writing, and developmental writing - a teacher will probably include some combination of these activities in the program at any one time.

For example, for preschool age students, the nature of their proficiencies will probably lead to writing readiness, dictation, and possibly, for some students, early creative writing activities. Primary students may need some writing readiness but will be able to focus more on dictation, creative writing, and certain developmental writing activities. Older students, elementary and middle school, should be beyond writing readiness activities and should focus on some combination dictation, creative writing, and developmental writing.

Writing should also occur daily. Students at all levels should have the opportunity to express themselves through writing, whether it be readiness or creative writing activities each day. This activity should be as unstructured as possible - younger children may spend as much as fifteen to twenty minutes per day with this activity and older students may need as much as thirty to forty-five minutes for this activity. (This activity could take the form of journal writing at home for older students.)

Other activities, such as dictation for younger students, should take place at least three times a week per student. The length of the dictation, however, may be somewhat limited according to how much time seems comfortable for this

activity. Developmental writing, for older students, should also occur at least three times a week. As with developmental reading, this activity need not always involve a lengthy activity.

Again, many of these writing activities can and should be included in the instruction of other academic subjects. While developmental writing may mean a poetry writing session during Language Arts time, it may also mean writing a paper during the social studies period to give information about the manufacturing of cotton.

MATERIALS

Considering the nature of a meaningful, contextualized, and social language arts program to the development of literacy, materials should always be chosen and used with several factors in mind.

Individual, group, and more specific developmental reading materials should be chosen with a great deal of variety. Reading for personal pleasure and according to individual interests will range from books in the reading series to comics and catalogues. Further examples of this kind of reading include: library books (fiction and non-fiction), newspapers, children's magazines, poetry, plays, etc. It is the teacher's responsibility to provide access to this variety of materials at the students' reading levels.

Group reading may involve not only story books, but reading material that is designed to be functional: reading recipes, instructions, signs, labels, etc. An effective teacher constantly demonstrates the function of printed language, as well as matches printed material to interests and reading levels.

Developmental reading materials may be specifically those used in the reading class (storybooks, etc.) or they may be materials from other content areas. Using the dictionary to define science terms, learning to read an atlas to get specific information in a social studies class, and reading charts for answers to math problems, are all examples of how content area materials may be used to promote efficiency in reading. By using these materials, or recognizing ways they are already being used, teachers will find more effective ways of managing the time that is necessary to spend on reading and writing activities.

RECORD KEEPING

Because the teacher needs to focus on emerging proficiencies for a number of different students, there must be some form of record keeping for the development of both reading and writing.

Over all, these "kid-watching" activities might include some combination of the following assessment procedures:*

1) retellings, both formal and informal, whereby reading comprehension may be tested through systematic questioning of the material. Retellings may easily be incorporated as a classroom activity, and they provide ongoing evaluations of reading comprehension for individual students related to specific material.

2) miscue analysis, which provides an in-depth analysis of what a student is doing in the reading process: a way of looking at the semantic, syntactic, and orthographic miscues that occur for an individual student. The information for miscue analysis is taken from videotaped readings by the student and is assessed by the teacher outside of the classroom situation.

3) checklists, which assess writing and reading proficiencies. They may be developed by the teacher or adapted from existing material and/or literature in the field. Checklists may be posted on the wall of the classroom to be up-dated from "on-the-spot" observations of student progress. Folders that contain collected samples of students work also provide information, which may be periodically transferred to checklists.

4) observations which can be taken through the use of particular teacher strategies/student activities as assessment tools. Observation will probably be informal assessments of student reactions during classroom activities. This information may be recorded in checklists or summarized in journals of student development.

*These assessment activities were taken from a hand-out developed by Carolyn Ewoldt.

APPENDIX C

GENERAL CLASSROOM PRACTICES

One of the components that define a curriculum is the essential practices that are associated with it. Those particular practices set a given curriculum apart from others, and make it possible to identify the program. They also define skills and knowledge that teachers need to demonstrate before they can say that the curriculum is in place. The following is a summary of essential practices for classroom planning, instruction, and evaluation.

Planning

The relationships among objectives, instruction, and evaluation must be clear and cohesive: objectives set up for individual students (based on curriculum guide objectives) are the focus for instructional activities and later for evaluation. As much as possible, objectives should be organized into integrated instructional units. Those units should include reading, writing, and communication, as well as various thinking skills.

Activities in the instructional units (or organized in other ways) should provide an experiential context for learning. As students engage in activities that have meaning for them, they acquire a cohesive view of the world. The activities that teachers use to help students achieve the objectives should include opportunities for experimentation and exploration, and should encourage students to generate hypotheses and make predictions.

Instruction

Teachers should establish an educational environment that encourages students to take risks. Each new attempt is an opportunity for students to test their hypotheses and predictions and to take further chances. Several ways to encourage risk-taking are described briefly below. More extensive discussion is provided in throughout the curriculum.

- Allow sufficient "wait time" between teachers' questions and students' responses. Students need time to think, and the teacher can communicate the idea that a thoughtful answer requires time to construct.

- Encourage students to think creatively by indicating openness to a variety of approaches and ideas. Frame questions that will encourage several appropriate, alternative responses.

- Do not penalize incorrect predictions and hypotheses; rather, encourage students to re-evaluate their responses.

Evaluation

Evaluation flows from instruction, which is based on objectives. At the classroom level, evaluation is likely to be criterion referenced, with individual programs based on evaluation of student progress on particular objectives. The evaluation and record-keeping procedures suggested in this curriculum guide will help teachers monitor student progress toward accomplishing the objectives, and will also supply information about any needed program modifications.

APPENDIX D
TUNING, AN ESSENTIAL PRACTICE
FOR
THROUGH-THE-AIR LANGUAGE

The major goal of any educational approach to language is to turn students into competent language users, who can understand and be understood in a wide range of situations by all kinds of people. One pragmatic way to faciliate language development is by "tuning in" to the child. That is, the teacher tries to "tune" topics and questions to the thoughts and purposes uppermost in the student's mind. The child takes the lead and the teacher follows, playing a relatively indirect and subtle role in shaping events.

The school provides a packed and busy environment likely to generate meanings for the child; then the teacher serves as a responsive partner to spot, draw out, and help give expression to those meanings. There is no real way to predict the fluctuations of students' attention. Teachers must therefore be observant and flexible enough to track their current interests and address them within the context of the classroom language environment.

In fact, teachers should always be alert to opportunities for tuning. Any unanticipated event offers a chance to engage students in talk, and may accomplish far more than the day's planned activity. Since student interest in a topic is the best guide to an opportunity for give-and-take language learning, teachers should be flexible enough to put other plans on hold. For example, a teacher who planned to show his class a filmstrip, but found the projector out of order, might consider that a disaster. But if a student asks, "What's the matter with it? Isn't it plugged in?" the class is well on its way to a discussion, clearly interesting to students, of why the projector is not working and what to do about it. If the discussion cuts seriously into the lesson time, the teacher might have to reschedule the filmstrip, but that is a small price to pay for getting just the right kind of talk.

It is relatively easy to tune a discussion to what students have in mind when they openly take the lead and indicate a direction, as in the last example. All it really takes is willingness to follow. More commonly, however, teachers need to be sensitive to clues in what students say, in what they look at, and in what they do with things; then to interpret those clues. For example, a teacher might hand a child a toy car and try to give him directions for driving it through a model village.

If the directions seem not to be getting through, the teacher might notice that the child's gaze frequently shifts to the toy car from the model village. She might remember that the child sometimes talks about his collection of toy cars. In that case, the teacher should defer her plans and try focusing on the toy car as a better basis for talk. For instance, the child might be thinking that the toy car would make a good addition to his collection. Good topics of conversation might include questions about his collection, about the relative merits of this particular toy car, or even about the real cars the toys represent.

STRATEGIES FOR TUNING

1. Give the child extra time to respond.

Increasing the amount of time allowed for responses will eventually result in increased quantity and quality of conversation. Teachers often have to learn to hold back for what may seem a long time. In the experience of many deaf children, scanning the teacher's face and hands will eventually yield cues to what is expected. Teachers and students, therefore, may find themselves trying to wait each other out. The teacher has to be patient enough to let the student initiate communication. The appropriate attitude is accepting and encouraging, or the teacher may be perceived as critical or even punitive.

2. Take short turns.

The beginning and end of an utterance are most important for children. Often it is not a particular language structure, but the sheer bulk of a teacher's message that overwhelms the child's receptive competence. When the teacher takes short turns, the student can become more actively involved, since he knows it will soon be his turn.

3. Provide a rich syntactic mix.

Keeping their utterances short allows teachers to be flexible in choosing vocabulary and grammar. When the teacher does not try to provide syntactic simplicity, the child is allowed to process various kinds of language structures. A rich syntactic mix assures that students will get the information they need to construct language. One might expect that the child's initial exposure to syntax would be the simplest, most basic sentence patterns. Researchers have not found that to be

true. Rather, utterances to children typically contain a large proportion of clauses with complicated syntactic transformations, and it seems that this complexity is necessary for language development.

For example, the rate of a child's acquisition of English verbal auxiliaries shows a high correlation with the number of yes/no questions he or she deals with. The question form shifts the auxiliary verb to the beginning of the sentence (Is John fixing his bike?) or to the end (John is fixing his bike, isn't he?). That process highlights the auxiliary forms. Thus, yes/no questions, which are usually thought of as a more difficult form than declarative sentences, contain critical information for learning more basic forms.

4. Expand what the child says. Preserve the child's wording, but add to it.

There are several ways to expand on what a child says. Teachers can fill in the child's complete meaning: ("Want cookie." "Oh, you want a cookie!"). They can rephrase the child's utterance slightly. ("I fall down." "Yes, you fell down, didn't you?") They can echo the utterance and possibly offer alternate versions. ("My pencil is blue and your pencil is red." "That's right, yours is blue and mine is red. You have a blue one and I have a red one.") Finally, they can put the child's nonverbal message into words. (Child makes a face when asked to sit down. "You don't want to sit down, right?"). In each of these cases the response is a valid contribution to the conversation, acknowledging what was said or checking the meaning. At the same time, of course, the teacher's response serves as a model of how it should or could have been said.

5. Extend what the child says. Preserve the topic and predicate, but add to the predicate.

Extension is a logical continuation of what the child has said, going beyond reflection of the child's remarks but not changing the topic. Notice that its relevance makes it, in effect, an acknowledgement of what the child has just said. Responding with "There aren't any left. How about a vanilla one?" to "I want chocolate cookie," is a pretty good confirmation for the child that the teacher is tuned in.

6. Take cues from children about the semantic content they can manage.

Children adopt the new forms they need to express categories of meaning that they have come to understand. In studies of children who showed appropriate language growth, it was found that parents started using particular semantic content only after the child began using it. For example, parents in the study did not ask causal questions (using "why") until after the children had begun to express causal relations in their own speech. Teachers, therefore, should tailor semantic content to things the students are likely to understand.

7. Respond to the message that the child gets across.

When a child makes an error in syntax, the natural course of the conversation often provides opportunities to demonstrate the correct form. Children are more likely to use language properly if they experience it as serving a purpose. Teachers can provide information about syntax through expanding and extending the child's own remarks, and responses can be shaped to provide clear and ample modeling of problem structures. It is best to make these kinds of corrections without appearing to misunderstand the student's message. A child quickly gets used to having a few weak notes turned into a theme with variations by an adult partner, and probably comes to appreciate the adult's interest. They were, after all, the child's notes.

An even more important reason for responding to meaning is that the real unit of linguistic information is a set consisting of a form, a meaning, and a situation. Linguistic information is unavailable without content and function, as it would be in the absence of structure. As soon as a teacher draws the child's attention to form, the child stops dealing with meaning and situation. The sense of a word or string of words repeated or discussed for any length of time becomes progressively obscure. It seems to be a solid psychological assumption that the mind processes structure subconsciously while consciously focusing on content and function, but there is very little reason to believe that it can operate the other way around.

8. Use a conversational approach to teaching language.

Conversations are characterized by shared focus, with each conversational partner taking turns in the development of the topic. Either partner can ask for clarification when meaning is unclear.

Partners monitor the conversation in the common-sense terms of content and function. They can direct the conversation by using the relatively practical areas of referential and interactional context.

9. Correct errors with caution.

Occasionally a teacher may feel that a particular error cannot be allowed to get by. If the students' linguistic and conceptual development are sophisticated enough, they may be able to to handle the shift in conversational levels. The teacher should still make it clear that she is intruding apologetically and parenthetically, and will be happy to get back to the real subject under discussion. Whenever possible, it is best to save up structural observations, sort out the most important and those that offer the best hope for change, and work them into later, function-based activities.

One might wonder how deaf children, without specific correction or evaluation, will learn correct English, or even correct ASL. The criterion of communicative effectiveness implies acceptance of a great deal of incorrect language. The short answer is to ask how hearing children learn correct English under the same circumstances. Studies of normal language development show that mothers typically respond only to content and function, ignoring structural faults. Nobody yet knows how children gradually master correct structures, but the indications are that children are interested in copying correct language use. Children want to talk like others so they can become like them, rather than to be able to communicate with them.

There is also the consideration that, although most functional communication can tolerate a high degree of error, more efficient and sophisticated communication probably requires close agreement on structural norms. Structural competence, then, can be expected to grow to meet increasing communicative challenges.

Others make the obvious but commonly neglected point that, although structural errors tend to attract attention, there must have been a great deal that was structurally right in the utterance if the message got through. When adults accept a child's meaning despite performance errors, they reinforce whatever the child did right. For example, if the child says "What John is doing?" the failure to invert subject and verb is less significant than a long list of successes. The child managed to put the question word first, to choose the present progressive and mark it with both be and -ing, and to make the verb agree with the subject in person and number; not to mention finding all the

right words. An adult implicitly accepts the structure of the utterance by explicitly accepting its content. When you respond, "He's getting me some more chalk," you are certainly doing more good than harm, even on the level of structural feedback.

10. Avoid giving lavish reinforcement.

Positive comments are often unhelpful--at best off the point and at worst disruptive. They tend to make students self conscious, playing to the teacher's approval of correctness rather than carrying on the meaning of the conversation. That does not mean that teachers should never give evaluative responses. There are times when students clearly know they are growing structurally, and they openly seek feedback on structures. There are times, also, when teachers cannot resist breaking in to applaud or criticize. For the most part, however, teachers should rely on the intrinsic reinforcement of communicative success rather than the extrinsic reinforcement of praise. Nothing teaches the importance of effective language structures better than a response that clearly indicates basic misunderstanding. And nothing can reinforce a student's efforts more effectively than taking active part in a lively and interesting conversation.

11. Avoid overemphasis on less meaningful language structures.

It is important not to overstress the grammatical morphemes in signed English, even though students will eventually need to learn them. Hearing speakers use fine language features unobtrusively and almost subliminally: "The CAT is CHASing the RAT;" and hearing children naturally learn to use the stressed words first. Fine structures have a lesser role and are learned later than gross structures. Similarly, determiners, auxiliaries, endings, and the like in signing are rendered with reduced force and in restricted space. Teachers should try not to give them more attention in students' signing than they give to substantive signs. That may go against the instincts of some teachers of English, but it clearly fits the instincts of English speakers. Outside the classroom, few people would be likely to remark, "Look at THE dog."

12. Provide sufficient context.

The pragmatic approach arrives at language use indirectly by creating context. This works well when teachers have ample time for development and planning, but how can they create context instantly to meet the unpredictable demands and opportunities of the classroom? Creating context is not

necessarily constructing new environments. It may be simply a matter of calling attention to something that is already in the classroom.

Symbolic context can also be effective. It does not seem to matter whether the physical or graphic symbol closely resembles its referent. A few blocks can be turned into a skyscraper or a cowboy. A circle on the clackboard can become a city or a tree. In each case, a few words are sufficient to tie the symbol to its referent. What counts, it appears, is having something in the immediate context that allows the child to make the connection. Of course, it is always a good idea to use scale models and movies when they are available.

Interactional context is just as important as referential context. Props and pictures and toys are useful only as long as they serve interpersonal ends. A few interesting props may be enough to get talk started and keep it going, but that is usually because the things themselves suggest action and interaction. More often it is necessary to bring the props and pictures into the conversation by making some opening move.

13. Move toward decontextualized language use.

After so much about contextualization, decontextualization also deserves a few words. Despite teachers' best efforts to provide contextual support, some text will always remain unsupported. That unsupported text is essential to allow the language to function communicatively; a totally redundant language channel is hardly worthy of a child's serious attention. Whenever a teacher is fairly confident that students are beginning to get certain sets of words or structures under control, she should try deliberately withholding contextual support. That will demonstrate to both teacher and children how competent they are at finding meaning in language alone. The final stage of using verbal communication, without contextual assistance, is essential to thorough mastery of language.

APPENDIX E
LESSON PLANNING
FOR
THROUGH - THE - AIR LANGUAGE

In the classroom, the best answer to the question "What do I do next?" is "What is the child doing now?" Teachers will often find themselves reacting to classroom events rather than shaping them; "What did the child do today?" is a good first step in lesson planning. But the next step moves beyond reacting to mapping out the next day's activities and setting the stage for them.

Planning the day's activities does not mean abandoning the commitment to follow wherever the child leads. It means recognizing and dealing with the fact that students are neither ready nor willing to take the lead on the time scale of the class hour or the school day. Setting the stage for an activity means establishing conditions that make it likely that certain types of events will occur, largely on student initiative, and that they will be adequately supported.

In the language area, the focus of most off-the-shelf materials is syntactic. Although these may be useful occasionally to provide specific lessons, in general teachers must provide both content and its functional uses. The choice is to select and adapt existing materials, or to create new materials that will provide context for language learning. In general, teachers start from a functional objective and work backward to materials and activities.

In planning, consider the following questions:

- o What information should the referential context contain? What will there be to talk about?
- o How should that information be displayed? How can I make the facts available?
- o What should be the dynamics of the interactional context? What should happen?

o What role structure can motivate those dynamics? How will I make things happen?

Information: What will there be to talk about?

Almost all published instructional materials are designed to present appropriate content. This will be their chief attraction, particularly on the lesson-planning level. Teachers can hardly hope in an hour or two of planning time to blueprint enough content in enough detail for a full day of instruction. However, materials should be reviewed by asking the following questions:

1. What new information do they present and what old information do they assume? Materials often refer to information outside the lesson that is necessary for its interpretation. If the children are not familiar with it, they will need supplementary materials or instruction.

2. What kinds of cognitive challenges do the materials present? For deaf children whose reading ability and general knowledge lag behind their cognitive maturation, most published materials they can handle may be intellectually empty. Materials that fit their intellectual needs will often present serious language problems for both reading and discussion, and most that fit their intellectual interests will exceed their understanding and knowledge.

For cognitively inadequate materials, teachers can provide enrichment by building in problem solving and imaginative thinking. Materials that are cognitively adequate but linguistically demanding may be paraphrased, if content is the prime consideration. Or, if the unfamiliar words and language structures seem feasible and appropriate, the class might tackle them head on in context.

Teachers often need to provide explanatory support for difficult materials. Plan preliminary activities to familiarize the students with prerequisite concepts, for example, or take an occasional time-out to discuss complicated ideas and think them through with the class.

3. What is the affective value of the materials? Lesson materials should go beyond using language to convey concrete facts and abstract ideas, into expression of the many dimensions of human emotions. The poetic uses of language should include the pleasure and pride of using it to describe feeling. Some of the language to which students are exposed, and some of their own attempts at

language, should let them experience the delight of playing with words, using them as tools to express their inner lives.

4. What materials can broaden the contexts for language use? High quality children's literature at appropriate levels of sophistication can serve as an excellent basis for story telling and discussion. Good literature enriches children's lives by stimulating their imaginations, helping them develop intellect and clarify emotions. It is attuned to the anxieties and aspirations of children, recognizing their difficulties while suggesting solutions to their problems. (Bettelheim)

Other sources of non-curricular language context should include various kinds of hands-on classroom experiences: cooking, woodworking, model-making, painting, cutting and pasting, and so forth. Many of these activities may already be available to the students, but they can also be part of language classes, lending immediacy to verbal exchanges. Finally, most games also offer useful content. The rules of a game, its tactics, and its various moves and possibilities, all constitute real facts and supply solid context.

Display: How can I make the facts available?

Many published materials do not display information effectively enough to support truly pragmatic use of language, and must be adapted to provide clarity and vigor. Here are some suggestions for making facts available in alternate ways.

1. Expand verbal context. Teachers must often go beyond the information presented in the material to review the background, guide inquiry, and supply helpful explanations. New words and structures should be presented with sufficient context to develop understanding.

2. Ask "How can I give tangible reality to the things I want the students to talk about?" It is important to point out the distinctive contrasts in referential content. If four stick figures are meant to stand for a man, a woman, a boy, and a girl, for example, their age and sex should be clearly indicated. If the four figures are meant to represent a family, fitting them into a simple family tree will make that clear, perhaps adding one or two additional figures outside the tree for contrast. Similarly, if the stick figures are meant to represent happy people, they can have obvious smiles.

The point of another activity may be to show that some objects have an intrinsic front and back, and therefore a left and a right. The point of view of the speaker or listener is irrelevant, and the most important thing is to represent the intrinsic orientation of the figures. "This big block is the wagon, and this middle-sized block is the horse in front of the wagon," for example, would prepare students for the next set of instructions. "Now take the farmer, this little block, and put him to the right of the wagon." Using toys that specifically depict a wagon, a horse, and a farmer would add little to the student's understanding of the display, although it would undoubtedly make it more vivid.

Vividness is by no means unimportant. Teachers may find it very effective to supply realistic symbolic context for language activities. One way to achieve vividness within the time constraints of lesson-planning is to accumulate pictures, props, and toys that are good likenesses of the things classes most often talk about. A set of animal flashcards, for example, or a Fisher-Price doll family with buildings and vehicles, can be put to any number of uses, giving students a sense of real life.

Index cards can be used to display all kinds of information for language context. A set of a few dozen cards would take only a few minutes to produce. In a survival mathematics activity, for instance, each card might picture a supermarket item and its price. Students might choose the cards that represent the things they want to buy, with the final task of determining which child has spend the most. The students can shuffle and deal two or three cards per child for each round and probably never find the same combination, or the same addition problem, twice.

Possibly the most vivid technique for exploring language context is dramatic enactment—with either the teacher or a group of students acting something out.

One of the advantages of zero-base planning for language instruction is that an interesting display tail often can wag the information dog. A teacher who finds a particularly clear and attractive set of sequence cards, for example, will be eager to find a way to use them for context reinforcement. They might be used to support a divided story activity, for instance, in which each child has one or more cards in a sequence and each must reconstruct the full story through verbal exchange of information with the others. Even without an instruction booklet, a set of attribute blocks suggests various classification tasks and games. Any game can become a verbal exercise if student players can make moves only by telling someone else.

Dynamics: What should happen?

Most published materials fall short in their display of information, however suitable that information may be, and most fail to set up a pattern of events that will help students use the information supplied. Although teachers try to find materials that actively engage their students in making choices, and that offer outcomes for those choices, they will usually need to expand the choices and strengthen the outcomes.

The greater a child's freedom of action, the greater the involvement. Any activity in which all the decisions are made ahead of time forces children into a passive role that denies them autonomy. Children need enough options so that what they do is what they make up their minds to do. At the same time, the environment must be responsive to the actions of students. Something must happen as a result of the decisions they make and act on, and there must be distinctive feedback. The greater the impact of any action, the greater its meaning to the child.

One fairly simple way to remedy the lack of choices and outcomes in most traditional lesson materials is suggested by Jerome Bruner. His suggestion is to introduce the factual content of a lesson not merely as the way things are, but as one of the ways they might be. The teacher would systematically suggest alternatives to one fact after another, then guide discussion about the probable consequences of each change. For most fairly complex subjects, each consequence a child suggests will lead to further consequences. For example: "What if the Eskimos didn't have Husky dogs?" "They'd have to pull their sled themselves." "Then they couldn't go so fast." "They couldn't go so far, either." "Maybe they could get horses." "No, horses don't have enough fur to keep warm." "There isn't any grass there. What would the horses eat?" And so forth.

Rather than just trying to remember what it says in the book, the students decide what to say themselves, and each suggestion leads to some kind of logical response. All the while, of course, the students are exploring why things are the way they are. Bruner's system has both the advantages and the disadvantages of being purely verbal. It requires very little preparation beyond mental review of the possible lines of discussion; but it is short on concreteness, so that some teachers may want to find ways to add substance.

Although choices and outcomes can be purely informational, as in the last example, the kinds of choices and outcomes that are most important for language activities are those with an action component. Children need to decide what to do as well as what to say, and to observe what happens as well as what is said in response. Action orientation should be a major criterion in the selection of curricular materials. Having students perform a laboratory experiment offers a better basis for productive talk than giving them a lecture or a demonstration, largely because the experiment requires action choices that result in physical consequences.

Many classroom activities, such as establishing schedules, planning field trips, and working on projects require students to make choices and to consider the outcomes of those choices. Moreover, those kinds of activities demonstrate how choices and outcomes eventually determine actions and events. A good amount of this kind of interactional context presents itself in the normal course of the school day, but a little planning can extend the range of choices and tighten up the outcomes. For example, a teacher might think through the next day's schedule to determine what alterations are possible. The next morning, the class could discuss and vote on scheduling options, then live with the consequences. Classes that give in to the natural temptation to put off hard work might find themselves facing an afternoon of their least favorite activities. This is not suggested as a lesson in values, but as a way to give substance to decisions and their results.

Games are made up largely of choices and outcomes. Just about any game, whether or not it is part of the curriculum, is sure to offer dynamics for building verbal interaction. Lesson planning comes into this picture in modifying the game to make performance more dependent on verbal exchanges of information. The more strategy a game calls for, and the better students understand the pattern of rewards, the more promising it is for classroom use.

It would be difficult to invent a completely new game overnight, but it is quite possible to modify familiar games to address specific content, exercise certain functions, or even work on particular structures. Perhaps a teacher wants her students to practice using language for giving and getting, with special attention to indirect objects, either alone before direct objects or with "to" or "from" after direct objects. The class has been expanding its repertoire of animal names. The teacher might use a deck of animal cards as the basis for a kind of poker in which the players try to assemble a pair, two pairs, or three or four of a kind. To emphasize the language she wants, the

teacher might seat pairs of partners at a table, as in bridge, with each pair consulting on strategy: "Give me a rhinoceros and I'll give you a baboon," "Take a zebra from Suzie," "Shall I give my panda to Kevin?" and so forth.

Role Structure: How can I make things happen?

The failure of most available curricular materials to provide the dynamics required for interaction is matched by their failure to provide the role structure required. Teachers should certainly select materials that differentiate the resources and goals for students. When the options are included, teachers should generally expect to have to create the roles themselves.

Information in the classroom is most often controlled by either the lesson materials or the teacher. Since materials are usually designed with the needed facts up front, the only source of new information during discussions is the teacher, who may be hesitant to add to the information students are expected to learn. Students typically have little information to share with the class, and much of what the teacher has to say will already have been covered in the initial presentation. The virtual monopolization of new information by textbooks and teachers is a fact of life. But it is often a good idea to parcel out new information over the course of an activity, to maintain novelty and interest.

Students in the class can also become sources of new information. With ready-made materials, the teacher could distribute separate pieces of information to several children, either by giving them different reading assignments or by speaking to them individually. Students might also be assigned to get information on their own, perhaps by going to the library or asking another teacher. Although it is quite possible to divide all the new information for a lesson among the students, it is not necessary. Some of the new information can be given to the whole class, and some of the information assigned to students can overlap, as long as parts of the information remain to be shared.

When students are given different pieces of information, their natural curiosity will create a certain amount of communicative pressure. But what will really motivate the exchange of information is setting goals that depend at least partly on information, or that dictate interim information goals.

The simplest goal structure is one that holds everyone responsible for finding out everything. This works surprisingly well. Far better, however, is a goal that offers some sort of closure, such as the solution of a puzzle. In a mathematics activity where each child is computing the volume of a different object, for example, the students could be motivated to exchange results by the goal of finding the object with the largest or smallest volume. Best of all, naturally, is a goal that parallels something important to the child—perhaps finding out how an airplane flies.

As an example of a way to provide role structure for traditional lesson materials, the "Needle in a Haystack" type of language-learning activity provides information overlap that is almost, but not quite, complete. With a minimum of planning time, the teacher can produce enough differentiation of information to motivate student sharing. Its format is similar to the television game show "To Tell the Truth".

Use any reading material with which the class is acquainted—say a brief biography of Benjamin Franklin. Take each student aside for a private briefing. Tell two of the children that they will be genuine experts on Franklin, answering questions exactly according to the textbook. Each of the other children will be fake experts, giving a specific wrong answer to one of the possible questions: for instance, Franklin made his home in New York, he was a Virginia plantation owner, he investigated lightning with a balloon, or whatever. Then tell the class that each child is to interrogate every other child. The goal is to identify the genuine experts and unmask the fakes during a debriefing session.

The students then "mill around," pairing up in a series of different combinations to ask questions, until the teacher calls them together for the debriefing. They will have to sort through a lot of "hay" (old, shared information) to find the "needles" (new, unshared information), the wrong answers that were planted. What makes it work is that the students cannot know what information they share without checking almost everything.

In spite of its usefulness in reviving interest in familiar materials, this device has two important limitations. First, the element of fakery may be inappropriate for some groups. Second, the novelty and the interest of deception and detection may wear thin if they are overused.

In developing new materials, it is important to consider several aspects of role structure. First, what is the teacher's role in the group? The teacher may be a manager, instructor, observer, or occupied with another group. The teacher might also function as an equal participant in the group, serving as both a language and role model.

Second, how big is a group? The minimal group for a language-learning activity is the pair, because it optimizes the balance of productive and receptive language use, giving each child the floor half of the time. It also limits where students can look for information and other assistance within the group—to their only partners. When partners act as teachers, the language-learning situation is probably optimal, although having the teacher looking on has advantages. In both cases each student has the teacher's full attention, although necessarily for a limited period of time.

One useful pattern of interaction combines the intensity of the pair with the openness of a small group or full class. This is "milling," in which members of the group pair off with other members in turn. Particularly when the teacher is a full member of the group, milling makes overall supervision difficult and individual monitoring almost impossible, but the benefits more than make up for the drawbacks. Besides, if things seem to be getting out of hand, it is always possible to keep the group intact and call for one pairing at a time. This modification has one important side effect, however; pairings will be public rather than private. This means that students will be able to eavesdrop much of the information they need rather than eliciting it all independently.

A third role-structure consideration is the pattern of resource distribution. As we saw earlier, information can be distributed to students with any degree of overlap. The amount of overlap affects the cognitive challenge of the task, its memory or record-keeping load, and the tactics of student interaction. Information may also be distributed relatively evenly or unevenly. This is also true for instrumental resources (tools, construction materials, poker chips, and other materials) as well as action resources, such as real or assumed social roles. These too can be woven into various patterns with the kinds of differentiation and imbalance that generate interaction. Good resource distribution has a built-in tension that demands relaxation through exchange.

The last role-structure consideration is the distribution of goals. The goals students try to accomplish should be more specific and interesting than merely doing what the teacher expects. Ideally, goals should be self-justifying, but they should at least have an arbitrary importance. The goal should be capable of motivating students' decisions and actions. Of course, goal distribution

does not necessarily imply competition. It is just as possible for goals to be complementary and reciprocal, encouraging cooperation. In fact, they must assure enough cooperation to sustain interaction. It is important for each child's role to be adequately characterized in terms of goals, giving students ample reason to employ their own resources and to go after the resources they lack.

One simple way of providing role structure is a matching type of activity. The following example of a "milling" game focuses on the differences between active and passive voices. Each child is given a card that shows or describes a dog and a cat in various actions: one biting or chasing the other, one jumping over the other, and so on. In each exchange, partners ask each other about their cards, either "Tell me about the dog," or "Tell me about the cat." The answer would be a sentence with the animal asked about in subject position: "The dog is chasing the cat," or "The cat is being chased by the dog." At least two cards in play at any time should be identical, and the goal is to identify matching cards. In many cases, a student will need to equate cards that have been described by both active and passive sentences. Other simple forms of comparison, such as finding who has the most or least of something, can help in lesson planning by defining effective role structures.

APPENDIX F
SUGGESTIONS FOR DAILY PLANNING
for
Reading Instruction

PRESCHOOL:

Have you asked the students to:

- Demonstrate understanding or feelings derived from reading or seeing in non-verbal ways? (RP3)*
- Predict (both in print activities and in non-print activities) and to confirm predictions? (RP5)
- Get meaning from language? (RA2)
- Tell why they like or dislike things? (RP12)
- Use print in different ways for different puposes? (RP13)
- Point out titles of books? (RA1)
- Summarize (stories, discussions, etc.) into main ideas? (RP6)
- Compare and contrast? (RP7, RP8)
- Draw conclusions? (RP9)
- Use calendar, picture graph, and schedule? (RSS6)

QUESTIONS TO ASK YOURSELF EVERY COUPLE OF WEEKS

Is it time to:

- Help the student locate new sources of information? (RSS6)

*Numbers refer to objectives

SUGGESTIONS FOR DAILY PLANNING
for
Reading Instruction

PRIMARY:

Have you asked the students to:

- Make predictions? (RP5)
- Confirm their predictions? (RP5)
- Compare and contrast information and ideas
  (Major focus is through-the-air.) (RP7, RP8)
- Draw conclusions? (RP9)
- Give alternative explanations? (RP5, RP9, RP11)
- Evaluate a passage subjectively? (RP12)
- Retell stories? (RP4)
- Describe experiences? (RP2)
- Summarize experiences or stories? (RP6)
- Use the title and table of contents as sources of information? (RSS2)
- Figure out the meaning of a word? (RP5)
- Use print in different ways for different purposes? RA2, RP13)

QUESTIONS TO ASK YOURSELF EVERY COUPLE OF WEEKS

Is it time to:

- Introduce a new literary form? (LC5)
- Point out a different element of style? (LC6)
- Encourage the use of different reference sources or textual aids? (RSS3, RSS4)
- Present information in a graphic or tabular format? (RSS6)
- Encourage the students to demonstrate comprehension in non-verbal ways? (RP3)
- Use a cloze procedure on a familiar story? (RP5)
- Review the P-levels and plan new language experiences?
- Ask students to discriminate between a narrative and a dialogue? (LC3)

SUGGESTIONS FOR DAILY PLANNING
for
Reading Instruction

INTERMEDIATE:

Have you asked the students to:

- Make predictions? (RP5)
- Confirm their predictions? (RP5)
- Compare and contrast information and ideas? (RP7, RP8)
- Draw conclusions? (RP9)
- Give alternative explanations? (RP5, RP9, RP11)
- Evaluate a passage subjectively ? (RP12)
- Retell stories? (RP4)
- Describe experiences? (RP2)
- Summarize experiences or stories? (RP6)
- Try to figure out the meaning of a word? (RP5, RSS1)
- Use print in different ways for different purposes? RA2, RP13)

QUESTIONS TO ASK YOURSELF EVERY COUPLE OF WEEKS

Is it time to:

- Introduce a new literary form? (LC5)
- Point out a different element of style? (LC6)
- Encourage the use of different reference sources or textual aids? (RSS3, RSS4)
- Present information in a graphic or tabular format? (RSS6)
- Encourage the students to demonstrate comprehension in non-verbal ways? (RP3)
- Use a cloze procedure on a familiar story? (RP5)
- Review the P-levels and plan new language experiences?
- Ask students to discriminate between a narrative and a dialogue? (LC3)
- Distinguish between material that was meant to inform and material that was meant to persuade? (RP10)
- Objectively evaluate a passage? (RP11)

SUGESSTIONS FOR DAILY PLANNING
for
Reading Instruction

MIDDLE SCHOOL:

Have you asked the students to:

- Make predictions and confirm their predictions? (RP5)
- Retell stories? (RP4)
- Summarize information and distinguish main ideas? (RP6, RP11)
- Make inferences about cause-effect relationships? (RP9)
- Compare and contrast information based on logic? Based on personal experiences? (RP7, RP8, RP12)
- Evaluate printed material? ((RP11, RP12)
- Use print in different ways for different purposes? (RP13)
- Identify different parts of a story? (LC2)
- Use different reference sources or textual aids to get information? (RSS3, RSS4)

QUESTIONS TO ASK YOURSELF EVERY COUPLE OF WEEKS

Is it time to:

- Ask students to differentiate between key concepts, details, and supporting information by outlining material? (RP6, RP11)
- Use a cloze procedure on a familiar story? (RP5)
- Discuss the purposes for reading different types of printed material? (RP13)
- Introduce a new literary form? (LC5)
- Identify biases and prejudices in familiar selections? (RP10)
- Review different parts of a story? (LC2)
- Point out a new element of style? (LC6)
- Use different library indexing devices to find information? (RSS5)
- Ask students to present information in a graphic or tabular format? (RSS6)
- Review the P-levels and plan new language experiences?

APPENDIX G
OVERVIEW OF RETELLING*

Retelling is a strategy teachers can use test out a student's comprehension of a story as a whole. Sometimes students can remember isolated, specific details, but do not seem to understand the main idea of the story. In some cases, the students miss the point of the story altogether. Retelling is a way of examining a student's comprehension of a story. Goodman and Burke (1972), consider the retelling score to be a measure of the reader's ability to communicate information, facts, and relationships from material he or she has read. The teacher may use formal, informal, or group retellings. Each is described below.

In general, the student reads a story to with the understanding that he or she will be expected to tell about the story when finished, without using the book. While the student retells the story, the teacher makes note of the characters and plot elements described by the student. The procedure for scoring the retelling is described below. At the end of the retelling, the teacher can ask questions about things the student has mentioned. The questions should be open-ended, rather than asking for specific details. For example, "Who else was in the story?"

As students retell a story, they she must use many reading processes. The Language Arts Program Guide Objectives that students use in retelling are listed below. Examination of this list reveals that retelling can be a rich source of information to the teacher about their students' progress in language arts.

RA 2 Demonstrates an understanding that the primary purpose of print is to carry meaning: communicative (with another), expressive (self), or poetic (aesthetic).
RP 1 Demonstrates an understanding of pictures
RP 4 Retells a story in his or her own words.
RP 5 Makes predictions in reading.

*Training in the implementation of retelling and a modified miscue analysis are available through Pre-College Programs, Outreach.

RP 6 Summarizes reading passages into statements that express their main ideas.
RP 7 Demonstrates understanding of a story by making comparisons.
RP 8 Demonstrates understanding of a story by making contrasts.
RP 9 Draws conclusions (makes inferences) about printed material.
RP 13 Uses print in different ways for different purposes.
LC 1 Specifies the nature of a character in a story.
LC 2 Demonstrates an understanding of the various categories of information that are found in a story.
LC 3 Discriminates between dialogue and narration.
LC 4 Identifies the theme of a story.
LC 5 Recognizes different literary forms.

KINDS OF RETELLINGS

There are three kinds of retellings: formal, informal, and group. In a formal retelling, the teacher scores the retelling according to the procedure described below. A teacher who has scored several formal retellings will become aware of what to look for during a retelling session. After the teacher is comfortable using formal retellings, he or she can then use informal retellings to find out what the child remembers about the whole story. For an informal retelling, the instructions to the student are the same as for a formal retelling, and the teacher asks the same kinds of questions. However, the teacher does not use a formal scoring procedure, but rather estimates the child's understanding of the story.

Group retelling may also be used. After the students have finished reading a story, one student begins explaining the story. Each student adds more information. If one of the students is bothered by the order of the details, he or she may add something before it is his or her turn. Teacher-directed questions may help the students focus on details mentioned by some of the group. The students should also be encouraged to ask each other questions.

PREPARATION FOR RETELLING

Students

Prior to assigning a story to be read, the teacher should examine the story. If the story describes experiences that are likely to be unfamiliar to the students, the teacher should provide the experience before to expecting the students to read the story. For example, if the story is set during another time period, the teacher might ask the students to describe what it would be like to have lived during that time. In addition, the teacher can ask the students to read the title and predict what they think is likely to be in the story. They can also use pictures to predict from.

Before reading the story, the students should be told that they will be expected to tell the story, without the book, when they are finished. The teacher should emphasize that he or she is interested in understanding the whole story and encourage the students not to worry about unfamiliar words. The students should be encouraged to try to figure out the meaning of the unfamiliar words or to skip them.

Materials

Prior to a formal retelling, the teacher should prepare a retelling sheet for that story. The sheet should contain a list of the characters. Beside each character is a statement of the characters' development, if appropriate. Then the events in the story are listed; and finally, summary of the plot and the theme are stated. A sample is included at the end of this handout. Some teachers find it helpful to videotape the retellings occasionally, so they can review them several times.

PROCEDURES FOR SCORING

Each story is assigned 100 points, with 25 points for naming characters, 25 points for character development, and 50 points for the plot. No points are given for a summary of the plot or a statement of of the theme, although students are encouraged to give this information. As the student retells the story, the teacher checks off the characters, character development, and events mentioned by the student.

After the story is retold, the teacher computes the score. To determine the point value for each character, divide 25 (the total number of points for characters) by the number of characters in the story. The teacher should adjust the points for more or less important characters by subtracting a few points from less important characters and adding them to more important characters.

The student can receive up to 25 points for discussing the development of the characters, or what happens to the characters. This category is the least likely to be mentioned. As with identifying characters, the points should be divided among the characters.

The teacher should decide on the relative importance of events in the plot and assign them point values accordingly. The total number of points for the plot is 50. A word of caution about sequences: The teacher should review the story carefully to determine whether or not a particular sequence of events makes a difference. For example, a child might visit three or four people, and on the fifth something different happens. The sequence of the first three or four is not important, as long as the student remembers what happened with each. If the student mentions something from the story or the pictures that the teacher did not list, the student should be given some credit. In this case, the teacher should adjust the points of the other events in the story so that the total is not more than 50.

INTERPRETATION OF SCORES

The following ranges of scores may be helpful in planning follow-ups to retelling:

Retelling Score	Descriptor	Student Behaviors
Less than 25	Ineffective use of reading strategies	-Leaves out most of the events in the plot of a story. -Usually misses the point of a story. -Tells very little aout the characters.
25-40	Some effective use of reading strategies	-Leaves out some important events in the plot. -Sometimes misses the point of the story.

		-Describes several of the characters. -Might include some information about how characters change.
40-50	Moderately effective use of reading strategies	-Usually includes major events in the plot. -Retelling indicates student generally understood the point of the story. -Describes many of the characters, including how some of the characters develop.
50 and above	Highly effective use of reading strategies	-Includes most of the important events in the plot. -Usually understands the point of the story. -Describes the important characters, including details about how they change.

Obviously, the teacher would want to collect scores for several stories to help in understanding the student's use of reading strategies. If the student consistently misses the point of a story the teacher should consider doing a miscue analysis. (A form for implementing a modified miscue analysis is included in this appendix, following the "overview of retelling.")

WHAT TO DO IF THE CHILD MISSES THE POINT

Sometimes when students miss the point of the story, it is because the point was not made clear to begin with. Teachers should make notes on those stories that consistently cause trouble for students.

In some cases, the theme of the story is unfamiliar. After the student has read several stories with similar themes, he or she may be able to re-read the story and describe the main idea missed earlier.

The teacher can also read a story to a group and then ask students to retell the story. This strategy will help teachers identify students who understand the main idea of a story, but who have trouble reading the story.

Another strategy that teachers can use if the student misses the point is to ask open-ended questions. These questions should not focus on the details of the story, but should encourage the students to think about important aspects of the story.

FOLLOW-UP ACTIVITIES

Many different activities can follow the retelling of a story. The following list can be used as a source of ideas:

1. Write a summary before or after retelling.
2. Construct a model of something in the story (covered wagons, airplanes, cars, etc.) This activity should require the students to follow directions.
3. Rewrite stories with different beginnings or endings.
4. Create a diorama or a mural
5. Plan a Field trip related to a place in the story.
6. Cook something related to the story.
7. Make flannel board figures related to the story.
8. Retell the story with transparencies.
9. Rewrite the story as a play.

SAMPLE RETELLING*

"THE BUS RIDE"

by Amy

Researcher: That is very, very, very, very good, Amy! Thank you! Now can you tell me about this story? Can you tell me everything you remember about the story?

Amy: (Nods yes)

Researcher: OK.

Amy: The girl went in the bus. The boy went in the bus. The fox went in the bus. The rhinocerous went in the bus. The bug went in the bus. The rabbit went in the bus. The horse went in the bus.

Researcher: Good! Then what happened?

Amy: The bug went in the bus, and the rhinocerous, the horse, the girl and boy and the rabbit and the fox ran out of the bus.

Researcher: Right!

Amy: The fox and the animals ran away from the bug.

*C. Ewoldt. A Psycholinguistic Description of Selected Deaf Children Reading in Sign Language. Doctoral Dissertation, Wayne State University.

Researcher: Why didn't they like the bug? Why not?

Amy: They didn't. Because the bug will bite, and the bite will swell.

Researcher: If you are on a bus and a bug gets on with you, do you like it?

Amy: (Nods no.)

Researcher: Why not?

Amy: I'm scared.

"THE BUS RIDE"

CHARACTERS (25)

GIRL
BOY
FOX
HIPPOPOTAMUS
GOAT
RHINOCEROUS
FISH
HORSE
RABBIT
BEE

DEVELOPMENT (25)

ALL AFRAID OF THE BEE

EVENTS: (50)

CHARACTERS GOT ON BUS ONE AT A TIME.
BUS WENT FAST AFTER EACH CHARACTER GOT ON.
BEE GOT ON BUS LAST.
ALL CHARACTERS EXCEPT BEE RAN AWAY FAST.

PLOT: EVERYBODY GOT OUT OF THE BUS IN A HURRY WHEN THE BEE GOT ON.

THEME: IT'S DANGEROUS TO STAY ON BUS WITH BEE.

Assessing Reading Through Re-Telling and Characteristics of the Oral/Sign Performance (Modified for KDES)

Student_____ Age_____ Grade_____

Text_____

Evaluator_____Date_____

A. Re-Telling - What degree of understanding of text is evidenced in student's re-telling?

1. Does the student tell a whole integrated discourse?
   Yes____ Partial____ No____
   Comment and examples:

   Notes, Examples:

2. How like the author's version is the student's account?
   High____ Some____ Little____
   Comments and examples:

B. Oral/Sign Performance - In what ways and to what degree does the student demand meaning? (Mark according to Key.)

1. Attemps to make sense by:

	F	S	N
a. successful self-correcting: Student reads "stepped running, stopped running" for "stopped running.			
b. using own dialect appropriately(re-tellings demonstrate adequate comprehension): Student reads "boys" (ASL ommission of article) for "the boys."			
c. making effective substitutions, insertions: Student reads "scream" for "yelling."			
d. being willing to guess			
e. persisting, continuing to read (continuing to make sense of text, inspite of difficulties)			
f. indicates dissatisfaction with nonsense			

2. Appears to change meaning by:

a. making ineffective substitutions, insertions (either relies too heavily on **graphic cues or demonstrates minimal use of sematic,synatatic, and/or graphophonic cue systems.): Student reads "locked" for " knocked."			
b. making critical omissions: Student reads "was angry" for "wasn't angry."			
c. stopping and losing the thought			
d. over-correcting (attempts to self correct, increase confusion)			

**over reliance on graphic cues may demonstrate emphasis on the use of one or more of the following:
1) initial
2) medial cues (hang for change)
3) final cues (mad for red)

*Initial form Developed by Jo Ellen Taylor; T.I.R.C., Level C

Key: F = Frequent, S = Some, N = Never

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C. Summary and Conclusions - What are major characteristics of the student's performance; What are the implications for instuction?

Notes, Additional Strategies:

1. Strengths - (Evidence of student's search for meaning), refer to BØ1:

   Examples:
   - Successful corrections, appropriate use of divergent language
   - Miscues on words repeated in text show closer approximation to meaning
   - Small percentage of fingerspellings .
   - Efficient as well as effective reading such as using a name sign rather than spelling long names
   - Other:

2. Concerns, Problem areas - refer to BØ2:

3. Recommendations:

   _____a. More uninterrupted reading (B2c&d)
   _____b. Locate more appropriate materials (consistently poor re-tellings)
   _____c. Use student-dictated materials (B2a,b,c,d)
   _____d. Pre/post meaning-centered activities
   _____e. Oral and/or written cloze exercises (B2a,b,c,d)
   _____f. Oral and/or written re-telling of stories
   _____g. Need deeper level of analysis
   _____h. Reinforce strengths

   Other:

Student_____
Year _____
Teacher_____

S=Satisfactory (according to age, P-level, and reading level).
U=unsatisfactory

APPENDIX H
READING CHECKLISTS
LOWER SCHOOL CHECKLISTS

PRESCHOOL	Mid Year	End of Year
Orientation to Print		
* - holds book right side up		
* - turns to front page to start reading		
* - begins reading at top left of page		
* - eyes move left-to-right across print on page		
* - eyes generally sweep back to left at end of a a line of print		

* After the **Orientation to Print** objectives have been marked S(atisfactory), they need not be checked again. All other objectives should be rechecked each year as they apply to increasingly difficult materials.

Picture Comprehension			
- names objects characters in pictures			
- describes objects in pictures			
- describes actions in pictures through-the-air			
- makes predictions based on pictures			
- compares pictures			
- contrasts pictures			
- tells story related to picture sequence			
- crosses out inappropriate pictures from a series			
Retelling			
- retells story parts or whole through gestures/ mime/or both			
- retells a story using pictures			
- retells a story using props			
- retells parts of a story through dramatization			

- refers to characters in a retelling			
- refers to character development (feelings) in a retelling			
- sequences the main events when relevant to the story			

PRIMARY	mid year	end of year
Story Comprehension		
- demonstrates understanding of story problem and solution		
- demonstrates understanding of setting in terms of time and place		
- specifies the nature of character in terms of feelings and emotions, actions, and how characters change		
- discriminates between dialogue and narration		
Dictionary Skills		
- uses knowledge of approximate location of of letters		
- uses knowledge of alphabetical order to locate entries in the dictionary		
- decides whether or not a word is found on a page by using guide words		

Student_____
Year _____
Teacher_____

LITERARY, RESEARCH-STUDY SKILLS CHECKLISTS
(Lower School)

Mid Year, End of Year: check forms covered in class
Student Data: mark S or U (Satisfactory or unsatisfactory, according to age, P-level, & reading level) at end of year

Literary Forms	Mid Year	End of Year	Student Data
- articles			
- autobiographies			
- book reviews			
- cartoons			
- comic books			
- fables			
- fantasy			
- folk tales			
- haiku			
- humor			
- letters			

- magazines				
- picture essays				
- plays				
- poetry				
- realistic fiction				
- recipes				
- riddles				
Elements of Style				
- repetition				
- rhyme				
Elements of a Book				
- title				
- table of contents				
- book jacket				
Reference Sources				
- atlases				
- catalogs				
- directions				

- phone books				
- T.V. guides				
Textual Aids				
- caption				
- guide words				
- headings				
- labels				
- map keys				
- symbols				
- titles				
Graphic / Tabular Information				
- calendars				
- charts				
- graphs				
- maps				
- schedules				
- time lines				

Student_____
Year _____
Teacher_____

S=satisfactory (according to age, P-level, and reading level).
U=unsatisfactory

UPPER SCHOOL CHECKLISTS

	Mid Year	End of Year
Dictionary Skills		
- alphabetizes words that have the same first two, three, or four letters		
- uses knowledge of alphabetical order to locate information in reference sources		
- locates variants and derivatives in dictionary by locating root words		
- uses cross references to find other words		
Story Comprehension		
- demonstrates understanding of story problem and solution		
- summarizes the plot in one or two sentences		
- identifies the parts of a story: setting, initiating event, goal, attempts to reach goal, outcomes of attempts, responses of a character		

- specifies the nature of character in terms of feelings and emotions, actions, and how characters change			
- recognizes that characters can be delineated in several ways			
- discriminates between dialogue and narration			
- participates in a discussion about story theme			

Student_____
Year _____
Teacher_____

LITERARY, RESEARCH-STUDY SKILLS CHECKLISTS
(Upper School)

Mid Year, End of Year: check forms covered in class
Student Data: mark S or U (Satisfactory or unsatisfactory, according to age, P-level, & reading level) at end of year

Literary Forms	Mid Year	End of Year	Student Data
- anecdotes			
- articles			
- bibliography			
- book review			
- fable			
- folk tale			
- historical fiction			
- humor			
- legend			
- letter			
- magazine			

- mystery				
- news story				
- parody				
- play				
- poetry				
- proverbs				
- realistic fiction				
- recipe				
- riddles				
- science fiction				
- tall tales				
Elements of Style				
- alliteration				
- exaggeration				
- flashback				
- foreshadowing				
- idiom				

- imagery				
- irony				
- literary allusion				
- metaphor				
- mood				
- onomatopoeia				
- parallel structure				
- personification				
- point of view				
- refrain				
- slang				
- suspense				
- symbolism				
- tone				
Elements of a Book				
- appendix				
- book jacket				

- index				
Reference Sources				
- almanac				
- atlas				
- bibliography				
- cookbook				
- encyclopedias				
- newspaper				
- want ads				
Textual Aids				
- annotations				
- forewards				
- headlines				
- map keys				
- subheads				
- symbols				

Graphic / Tabular Information				
- charts				
- diagrams				
- graphs				
- identification keys				
- scales				
- tables				
- time lines				
- time tables				

Student_____
Year _____
Teacher _____

For each level circle the literary forms that were taught.

LITERARY FORMS USED IN SCOTT, FORESMAN, READING UNLIMITED, LEVELS

LEVELS	LITERARY FORMS
2	**article, picture essay***
3	article, **folk tale, mystery, poetry,** song
4	article, **autobiography, biography, fairy tale,** folk tale, **haiku,** picture essay, poetry, **riddle**
5	article, **fable, fantasy, legend,** poetry, **realistic fiction**
6	article, folk tale, picture essay, poetry, realistic fiction
7	article, **book jacket, cartoon,** fable, fantasy, picture essay, **proverb,** realistic fiction, poetry

* Boldfaced entry = form is introduced for the first time
(Subsequent entries of the same form are in regular type.)

8	article, **biography,** book jacket, cartoon, fantasy, folk tale, picture essay, poetry, realistic fiction, **recipe,** song
9	article, biography, fable, **historical fiction, news story,** poetry, riddle, song
10	article, biography, fantasy, folk tale, historical fiction, picture essay, poetry, realistic fiction, riddles, **short story,** song
11	article, fantasy, folk tale, legend, **letter,** picture essay, poetry, realistic fiction, riddle, **science fiction**
12	article, biography, fable, fantasy, folk tale, historical fiction, **myth, play,** poetry, proverb, realistic fiction, riddle, song
13	article, cartoon, folk tale, poetry, realistic fiction, song, **tall tale**

14	article, biography, cartoon, fantasy, myth, **parody**, poetry, realistic fiction, science fiction, song
15	article, biography, cartoon, fairy tale, folk tale, historical fiction, legend, myth, play, realistic fiction, recipe, poetry, song
16	article, biography, book jacket, **book review**, folk tale, haiku, historical fiction, mystery, myth, poetry, realistic fiction
17	article, **autobiography**, fairy tale, legend, mystery, myth, news story, play, poetry, realistic fiction, riddle, tall tale
18	**anecdote**, article, biography, cartoon, historical fiction, **journal**, legend, letter, poetry, realistic fiction
19	autobiography, book review, **editiorial**, historical fiction, jokes, myth, poetry, tall tale

20	biography, cartoon, news story, poetry, play, science fiction
21	article, biography, cartoon, editorial, fantasy, **interview**, mystery, news story, picture essay, play, poetry, proverb, science fiction
22	article, autobiography, biography, cartoon, **comic strip**, historical fiction, interview, picture essay, play, poetry, short story, song
23	article, autobiography, biography, cartoon, fable, fantasy, folk tale, interview, mystery, myth, **nonfiction**, picture essay, play, poetry, science fiction, short story, **situation comedy**, song
24	article, autobiography, biography, cartoon, comic book, **epic**, fable, fantasy, interview, joke, myth, nonfiction, parody, poetry, **pun**, riddle, science fiction, short story

APPENDIX I
THE LANGUAGE ARTS NETWORK

DESCRIPTION OF THE NETWORK

The network is introduced with a cover sheet that summarizes additional information about a student's progress in language arts. Every spring, in preparation for I.E.P.'s, teachers should complete the cover sheet, along with the network itself, for each student. The student's Communication Proficiency Level (P-Level) should be assessed at this time. Also, the student's current reading level in the Scott, Foresman, Reading Unlimited Series should be documented. The retelling score should reflect an average score of approximately three retellings at the student's current reading level.

The network is used to record students' progress on the reading objectives. Each objective is marked to indicate 1) whether or not the student received instruction on the objective, and, 2) where applicable, the student's progress on targeted subobjectives at each department level. The subobjectives are strategies that teachers are held accountable for in terms of instruction, evaluation, and record keeping. They represent a hierarchy of skills leading to successful performance on a given objective. In addition to these targeted subobjectives, teachers are expected to teach each objective using a variety of additional strategies, or subobjectives.

The columns of information enable teachers to focus primarily on objectives and subobjectives that apply to their department. Examining an objective horizontally, however, allows teachers to review a student's progress on subobjectives at other department levels. If a student has not successfully learned previous department subobjectives, or the subobjectives have not been taught, the teacher would know to begin instruction at that level, rather than proceding with higher level subskills.

INSTRUCTIONS FOR USING THE NETWORK (PER DEPARTMENT)

1. Above each objective are three numbered lines, one for each year that a student is in a department. Teachers should check the appropriate year if they provided instruction to the student on the objective. If a student is in a department for a fourth year, a fourth line may be added for the objectives that were worked on.

Example:

	Preschool	Primary
The student will:	1✓ 2✓ 3__	1__ 2__ 3__
	Demonstrate an understanding of the orientation of written material by:	

Interpretation: The student received instruction on the objective in his/her first and second years in the Preschool Department.

2. Above each subobjective are three boxes: again, one for each year a student is in a department. For each subobjective, the teacher is to mark the appropriate box according to the student's progress on the corresponding subskill. If a student is in a department for a fourth year, a fourth box may be added. Subobjectives are to be marked with the following key:

= Subobjective was not worked on. (Box is left blank.)

= Partially learned

= Learned

Ex.:

	Intermediate	Middle School
The student will:	1✓ 2✓ 3✓	
	Specify the nature of a character by:	
(Subobjective 1)	-describing how a character develops and changes	
(Subobjective 2)	- identifying appropriate descriptors of characters from a list of antonyms	

Interpretation:

- 1✓ 2✓ 3✓ (The student received instruction on the objective each of the three years he/she was in the department.)

	Year 1	Year 2	Year 3
o Subobjective 1	Partially learned	Learned	Not worked on
o Subobjective 2	Not worked on	Partially learned	Learned

3. Additional Comments:

- In some cases, an objective may be checked even though subobjectives are not checked. This indicates that the objective was worked on either with subobjectives at a lower department level, or with subobjectives not listed.

- A few objectives do not include subobjectives. This means that teachers need only to indicate that they worked on the objective.

- A few subobjectives do not include boxes to mark student progress. This occurs when the subobjective should be worked on but not neccessarily marked in terms of student progress because the behavior is attitudinal, rather than learned (i.e., "The student will use print in different ways for different purposes by: reading for pleasure and to get information").

LANGUAGE ARTS NETWORK STUDENT_____

Year	Department	Teacher	P-Level	Scott-Foresman Reading Level	Retelling Score

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
READING AWARENESS				
The student will:	1__ 2__ 3__ Demonstrate an understanding of the orientation of written materials by:	1__ 2__ 3__		
	[1] [2] [3] printing letters	[1] [2] [3] using left-to-right progress when reading		
	[1] [2] [3] writing name/known words using left-to-right progress	[1] [2] [3] distinguishing first part of story from last part of story		
The student will:		1__ 2__ 3__ Demonstrate that the primary purpose of print is to carry meaning: communicative, expressive and poetic by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3] dictating, reading, and retelling experience stories	[1] [2] [3] retelling stories in own words	[1] [2] [3]
		[1] [2] [3] writing letters, poems, stories, plays, etc. (with increasing sophistication)	[1] [2] [3]	[1] [2] [3]

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
UNDERSTANDING THE READING PROCESS				
The student will:	1__ 2__ 3__ Demonstrate an understanding of pictures by:	1__ 2__ 3__	1__ 2__ 3__	
	[1] [2] [3] identifying characters, actions and objectives in pictures	[1] [2] [3] creating titles for pictures	[1] [2] [3] discussing concepts observable or inferable from pictures	
	[1] [2] [3] telling a story related to a picture sequence	[1] [2] [3] writing stories for wordless picture books		
The student will:	1__ 2__ 3__ Contribute to language experience activities.	1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__
The student will:	1__ 2__ 3__ Demonstrate understanding and/or feelings derived from reading, mime, gestures, dance, arts, crafts or other non-verbal means.	1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
UNDERSTANDING THE READING PROCESS (continued)				
The student will:	1__ 2__ 3__	1__ 2__ 3__ Retell a story in his or her own words.	1__ 2__ 3__	1__ 2__ 3__
The student will:	1__ 2__ 3__	1__ 2__ 3__ Make predictions in reading by:	1__ 2__ 3__	1__ 2__ 3__
	[1] [2] [3] using pictures, titles, parts of stories to predict & confirm - with increasingly complex materials	[1] [2] [3]	[1] [2] [3]	[1] [2] [3] giving alternative beginnings or endings to stories
		making logical predictions to complete missing parts of selections		
		[1] [2] [3] (supplies semantically acceptable words or phrases deleted in an experience story)	[1] [2] [3] (supplies semantically acceptable words, phrases, or clauses in cloze passages - with increasingly complex materials)	[1] [2] [3]

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
UNDERSTANDING THE READING PROCESS (continued)				
The student will:		1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__
		Summarize reading passages into statements that express their main idea by:		
		[1] [2] [3] creating appropriate titles for selections	[1] [2] [3] summarizing passages, stories, in 3 or 4 sentences	[1] [2] [3] differentiating key words & concepts from details
		[1] [2] [3] differentiating between main characters & supporting characters	[1] [2] [3] identifying the topic sentence of a paragraph	[1] [2] [3] writing key concepts, details, in outline form
				[1] [2] [3] writing summary sentences for news, magazine articles

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
UNDERSTANDING THE READING PROCESS: (continued)				
The student will:	1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__
	Demonstrate an understanding of a story by making comparisons/contrasts by:			
	[1] [2] [3] pointing out similarities/differences between information in a passage and one's personal experiences	[1] [2] [3] pointing out the following similarities/differences within a passage and/or between two passages: a) characters b) setting c) plot d) actions (with increasingly complex materials)	[1] [2] [3]	[1] [2] [3]
The student will:		1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__
		Draw conclusions (make inferences) about written materials by:		
	[1] [2] [3] drawing conclusions about characters, situations, settings using details provided in story	[1] [2] [3]	[1] [2] [3] identifying cause-effect relationships directly stated in the selection	[1] [2] [3] inferring cause-effect relationships
		[1] [2] [3] answering "why" questions about passages	[1] [2] [3]	[1] [2] [3]

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
UNDERSTANDING THE READING PROCESS (continued)				
The student will:		1__ 2__ 3__ Distinguish between written material that was meant to inform and material that was meant of persuade by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3] differentiating fact from opinion in selections	[1] [2] [3]	[1] [2] [3] demonstrating an awareness of bias and prejudice in written materials [1] [2] [3] recognizing some of the ways that writers make information persuasive
The student will:		1__ 2__ 3__ Objectively evaluate the reasonableness of statements or events stated in a passage, based on evidence provided within the passage by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3] describing cause-effect relationships	[1] [2] [3] comparing/contrasting statements based on logic	[1] [2] [3] substantiating conclusions (main ideas) with supporting evidence

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
UNDERSTANDING THE READING PROCESS (continued) The student will:		1__ 2__ 3__ Subjectively evaluate the reasonableness of statements or events stated in a passage, based on comparisons with their personal experiences by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3] comparing/contrasting their experience (feeling, beliefs, actions) to information in the text or story (with increasingly complex materials)	[1] [2] [3] writing own subjective reactions to an experience	[1] [2] [3] comparing/contrasting statements from different passages, based on experiences
The student will:		1__ 2__ 3__ Use print in different ways for different purposes by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3] reading for pleasure and to get information (with increasingly complex materials)	[1] [2] [3] discussing the purpose for reading a particular selection	[1] [2] [3]

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
LITERARY CONTENT IN READING				
The student will:	1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__
	Specify the nature of a character in a story by:			
	[1] [2] [3] role playing characters to illustrate identifying characteristics	[1] [2] [3]	[1] [2] [3] describing how a character develops & changes	[1] [2] [3] recognizing that characters can be delineated in several ways: a)what the character thinks, says & does b)what other characters think or say about him or her c)what the author directly or indirectly says about him or her
	[1] [2] [3] identifying & describing actions, feelings & emotions attributed to characters	[1] [2] [3]	[1] [2] [3] identifying appropriate descriptors of characters from a list of antonyms	
The student will:		1__ 2__ 3__	1__ 2__ 3__	1__ 2__ 3__
		Demonstrate an understanding of the various categories of information that are found in a story by:		
		[1] [2] [3] retelling the plot of a narrative selection	[1] [2] [3] identifying & explaining the story problem & solution	[1] [2] [3]

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
LITERARY CONTENT IN READING (continued) The student will: (continued from previous page)		(continued from previous page) Demonstrate an understanding of the various categories of information that are found in a story by: [1] [2] [3]	[1] [2] [3]	[1] [2] [3]
		identifying the parts of a story: a) characters b) setting c) episode beginning & development d) ending (with increasingly complex materials)		
The student will:		1__ 2__ 3__ Discriminate between dialogue and narration	1__ 2__ 3__	1__ 2__ 3__
The student will:		1__ 2__ 3__ Identify the theme of a story	1__ 2__ 3__	1__ 2__ 3__
The student will:		1__ 2__ 3__ Recognize different literary forms by: [1] [2] [3] identifying various kinds of literary forms	1__ 2__ 3__ [1] [2] [3]	1__ 2__ 3__ [1] [2] [3]
			[1] [2] [3] identifying the characteristics of various literary forms	[1] [2] [3]
		reading a variety of literary forms (see curriculum guide for list of suggested samples of literary forms)		

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
LITERARY CONTENT IN READING (continued) The student will:			1__ 2__ 3__ 1__ 2__ 3__ Demonstrate comprehension of various elements of style by: [1] [2] [3] [1] [2] [3] identifying various elements of style [1] [2] [3] [1] [2] [3] describing various elements of style (see curriculum guide for list of suggested examples of elements of style)	

NAME_____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
READING/STUDY STRATEGIES				
The student will:		1__ 2__ 3__ Demonstrate the ability to consult the dictionary & locate needed words by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3] using knowledge of alphabetical order to locate entries that begin with different letters	[1] [2] [3] alphabetizing words that have the same first 2, 3, or 4 letters	[1] [2] [3] identifying the derivatives & variants of root words
The student will:		[1] [2] [3] Demonstrate use of standard elements in a book: title, table of contents, appendix, glossary, bibliography & index by:	[1] [2] [3]	[1] [2] [3]
		[1] [2] [3] identifying the probable source of information (book part) for answering questions in a meaningful activity (with increasingly complex materials)	[1] [2] [3]	[1] [2] [3]
		[1] [2] [3] writing titles for creative stories		[1] [2] [3] identifying the types of information found in the various parts of a book

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
READING/STUDY STRATEGIES (continued) The student will:		1__ 2__ 3__ Demonstrate the ability to locate information in reference sources such as: almanacs, atlases, T.V. guides, etc, by: [1] [2] [3] identifying probable sources of information (reference tools) for answering questions related to a meaningful task	1__ 2__ 3__ [1] [2] [3] identifying types of information found in reference tools (see curriculum guide for list of suggested examples of reference tools)	1__ 2__ 3__ [1] [2] [3]
The student will:		1__ 2__ 3__ Demonstrate the ability to use information gained from textual aids to further comprehension by: [1] [2] [3] identifying various types of textual aids	1__ 2__ 3__ [1] [2] [3] identifying various types of information found in textual aids	1__ 2__ 3__ [1] [2] [3]

NAME_____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
READING/STUDY STRATEGIES (continued) The student will:		(continued from previous page) Demonstrate the ability to use information gained from textual aids to further comprehension by: [1] [2] [3] selecting the appropriate aid for a specific task (see curriculum guide for a list of textual aids)	[1] [2] [3]	[1] [2] [3]
The student will:		1__ 2__ 3__ Demonstrate the use of various library indexing devices to find print (books, periodicals, monographs, etc.) and non-print (filmstrips, film, records, slides, videotapes) sources of information by: [1] [2] [3] using the card catalog, -by author, - by title, - by subject	1__ 2__ 3__ [1] [2] [3] [1] [2] [3] using some of the following index devices as appropriate: -periodical indexes -biographical indexes -newspaper indexes -encyclopedias	1__ 2__ 3__ [1] [2] [3] using library indexing services to get information when writing reports, essays, etc.

NAME _____

	PRESCHOOL	PRIMARY	INTERMEDIATE	MIDDLE SCHOOL
READING/STUDY STRATEGIES (continued) The student will:		1__ 2__ 3__ Demonstrate the ability to interpret information presented in a graphic or tabular format by:	1__ 2__ 3__	1__ 2__ 3__
		[1] [2] [3]	[1] [2] [3]	[1] [2] [3]
		using various types of graphic and tabular materials to get information		
			[1] [2] [3]	[1] [2] [3]
			identifying types of information found in various types of graphic and tabular information	